

**ARCHITECTURE DEPARTMENT**

**CHINESE UNIVERSITY OF HONG KONG**

MASTER OF ARCHITECTURE PROGRAMME

2002-2003

DESIGN REPORT



## **MEDITATION CENTRE IN MONGKOK**

MOK Chun Man    May 2003











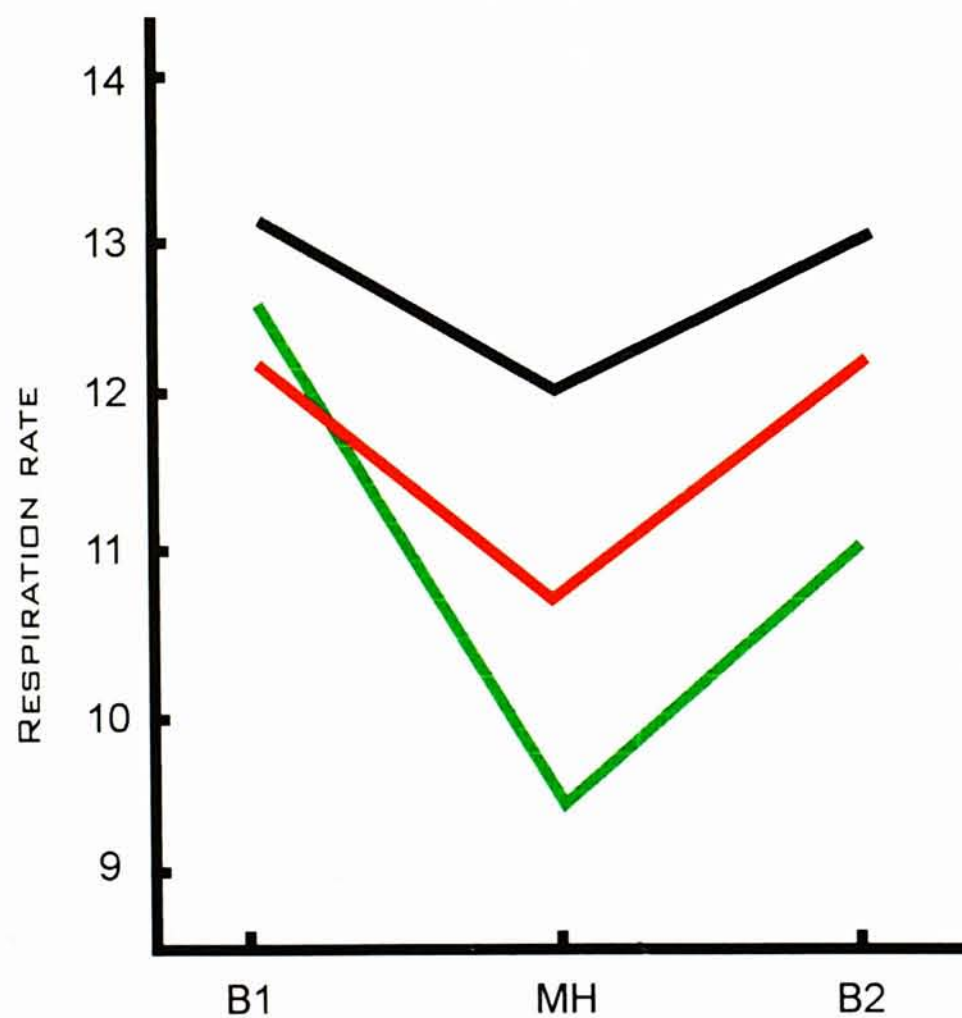
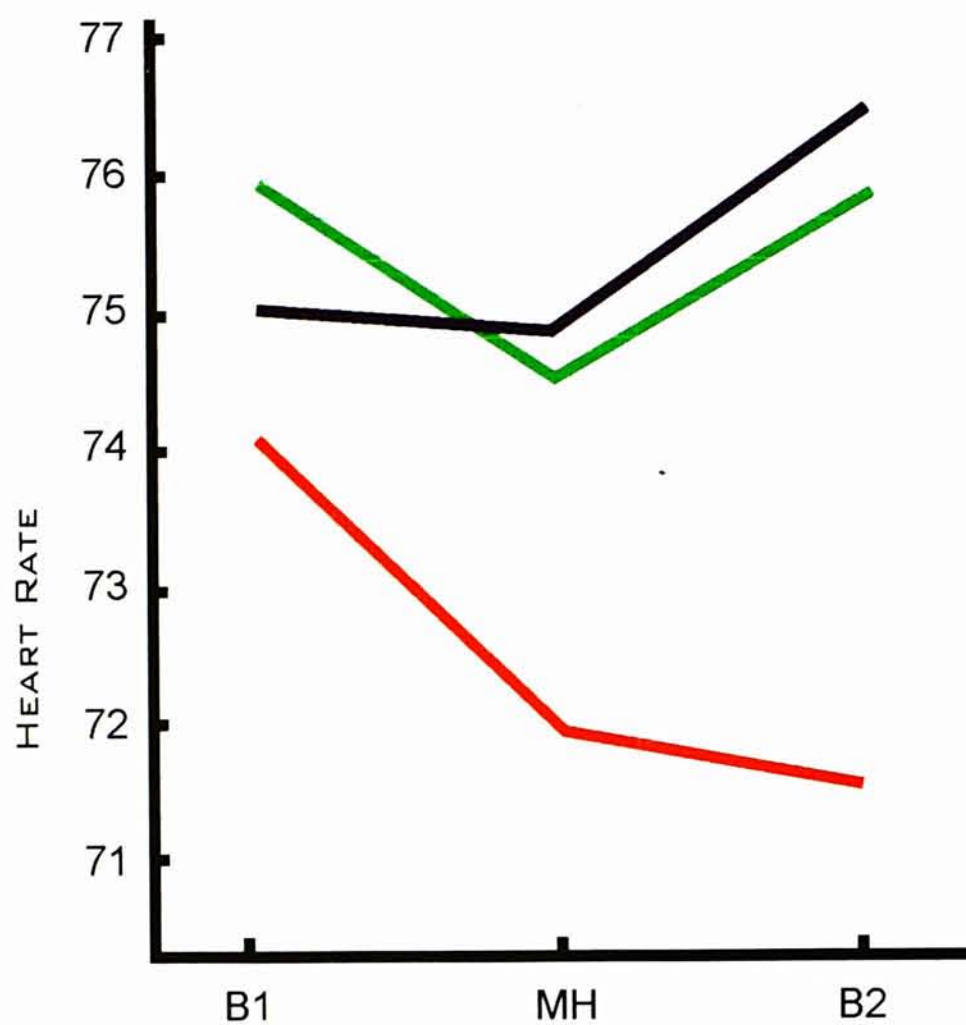
MONGKOK IS A FAMOUS SHOPPING SPOT IN HONG KONG. CUSTOMERS LOOK AROUND FOR THEIR TARGET PRODUCTS. THUS THE BUILT ENVIRONMENT HERE IS DESIGNED TO SERVE THIS PURPOSE. THE RESULTANT ARCHITECTURE OF THIS OUTWARD FOCUS IS SHOPPING STREET LINED WITH SHOP FRONTS. PEOPLE WILL NEVER BE CONTENT UNDER THIS MATERIAL-ORIENTED DESIRE UNLESS THE GAP BETWEEN CONSCIOUS AND INNER SELF CAN BE BRIDGED. THE AIM OF THIS PROJECT, PHILOSOPHICALLY, IS TO INVESTIGATE AN ALTERNATIVE THAT ENHANCE AN INWARD SEARCHING. MEDITATION IS CHOSEN AS THE SUBJECT OF INVESTIGATION BECAUSE OF ITS INWARD LOOKING CHARACTER, NOT LOOKING BEYOND ONE SELF. THE ARCHITECTURE OF INWARD FOCUS IS BEING TRIED OUT AS A PROCESS FROM OUTSIDE TO INSIDE, AS IN THE CASE OF MEDITATION. IN THE PRACTICAL SENSE, THE PROJECT LOOKS INTO POSSIBILITIES IN ARCHITECTURE TO ENHANCE THE REDUCTION OF PRESSURE WITH THE ACTIVITY OF MEDITATION.



ALONG WITH ANIMALS, PLANTS  
AND ROCKS, WE HAVE A  
PHYSICAL, MINERAL BODY. WE  
ALSO ARE ALIVE, AS ARE ANIMALS  
AND PLANTS. LIKE ANIMALS, WE  
EXPERIENCE FEELINGS. UNLIKE  
ANIMALS, HOWEVER, WE HAVE THE  
ABILITY TO MAKE CONSCIOUS  
MORAL DECISIONS, A UNIQUE  
INDIVIDUAL SPIRIT. OUR LIVES  
ARE JOURNEYS OF SPIRIT  
GROWTH. THUS HEALTH DEPENDS  
ON WHOLENESS AND BALANCE.  
WE NEED NOURISHING  
ENVIRONMENT. IT NEEDS  
NOURISHMENT BY US. THE GOAL  
OF MEDITATION IS: UNIO, UNITY,  
MASTERY OF SUBJECT-OBJECT  
DICHOTOMY. THAT IS TO ELIMINATE  
DUALITY IN FAVOR OF TOTAL  
HUMAN UNITY.

MEDITATION CAN BE DESCRIBED  
AS AN ALTERED STATE OF  
CONSCIOUSNESS. THE TERM  
ALTERED STATE OF  
CONSCIOUSNESS WAS FURTHER  
DEFINED AS BELOW: "OUR  
ORDINARY DISCRETE STATE OF  
CONSCIOUSNESS IS A  
CONSTRUCTION BUILT UP IN  
ACCORDANCE WITH BIOLOGICAL  
AND CULTURAL IMPERATIVES FOR  
THE PURPOSE OF DEALING WITH  
OUR PHYSICAL, INTRAPERSONAL,  
AND INTERPERSONAL  
ENVIRONMENTS. A DISCRETE  
ALTERED STATE OF  
CONSCIOUSNESS IS A RADICALLY  
DIFFERENT WAY OF HANDLING  
INFORMATION FROM THE  
PHYSICAL, INTRAPERSONAL, AND  
INTERPERSONAL ENVIRONMENTS,  
YET THE DISCRETE ALTERED STATE  
OF CONSCIOUSNESS MAY BE AS  
ARBITRARY AS OUR ORDINARY  
DISCRETE STATE OF  
CONSCIOUSNESS."(TART  
1975:24)





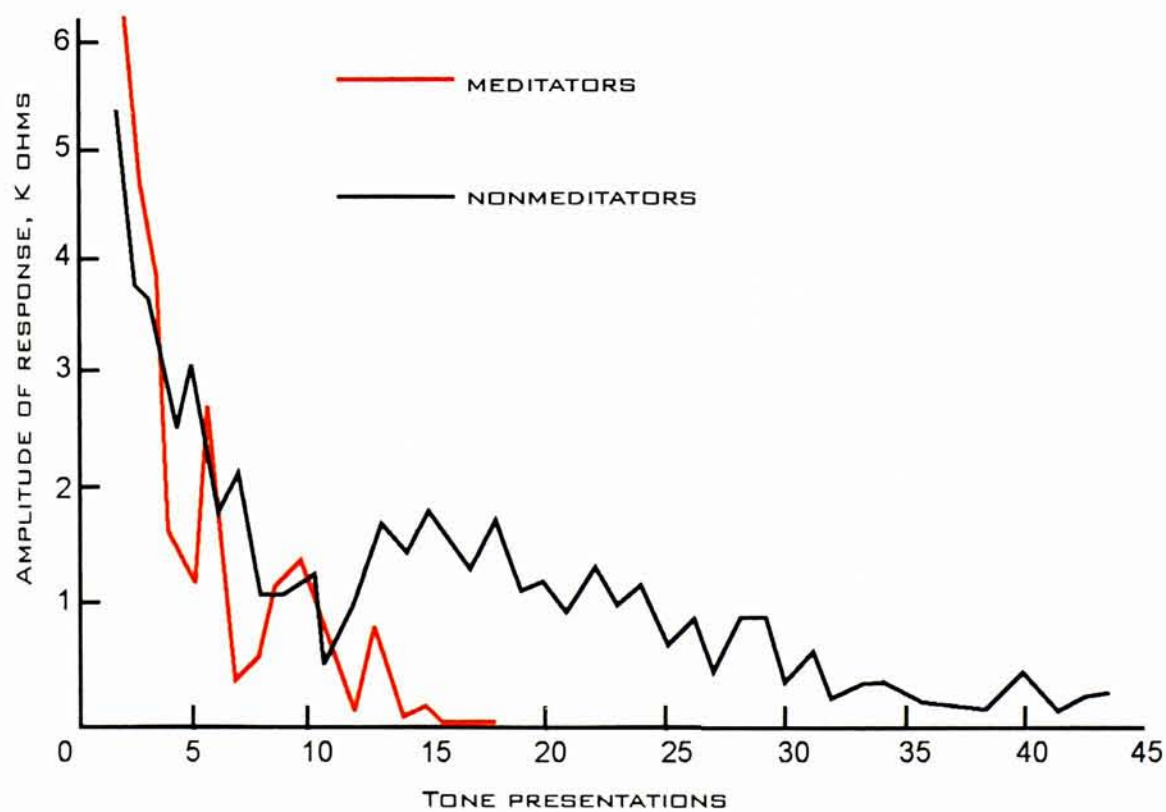
— GROUP M  
— GROUP H  
— GROUP C

THE EFFECT OF MEDITATION ON  
 RESPIRATORY RATE AND HEART  
 BEAT RATE  
 3 GROUPS OF 10 SUBJECTS WERE  
 DRAWN FROM THE STUDENT  
 POPULATION OF EASTERN  
 WASHINGTON STATE COLLEGE:  
 MEDITATION GROUP(GROUP M),  
 HYPNOSIS GROUP(INSTRUCTED  
 SELF-HYPNOSIS)(GROUP H), AND  
 CONTROL GROUP(INSTRUCTED  
 RELAXATION)(GROUP C). HEART  
 RATE AND RESPIRATORY RATE  
 WERE RECORDED IN THREE  
 PERIODS: RELAXED BASE RATE  
 PERIOD(B1), MEDITATION-  
 HYPNOSIS PERIOD(MH), AND  
 FINAL MEASUREMENT PERIOD(B2).  
 RESULTS OF THE MEDITATION  
 GROUP SHOWED SIGNIFICANT  
 LOWER HEART RATE IN ALL  
 PERIODS WHEN COMPARED WITH  
 THE OTHER TWO GROUPS.  
 ALTHOUGH THE DECREASE LEVELS  
 OF RESPIRATION RATE OF THE  
 THREE GROUPS ARE SIMILAR, THE  
 INITIAL LOWER RESPIRATION RATE  
 OF THE MEDITATION GROUP  
 SHOULD BE NOTED.(AUTONOMIC  
 CORRELATES OF MEDITATION AND  
 HYPNOSIS, LARRY C. WALRATH  
 AND DAVID W.  
 HAMILTON)(MEDITATION: CLASSIC  
 AND CONTEMPORARY  
 PERSPECTIVES, DEANE H.  
 SHAPIRO, JR. AND ROGER N.  
 WASH, EDITORS, ALDINE  
 PUBLISHING COMPANY NEW YORK,  
 1984)

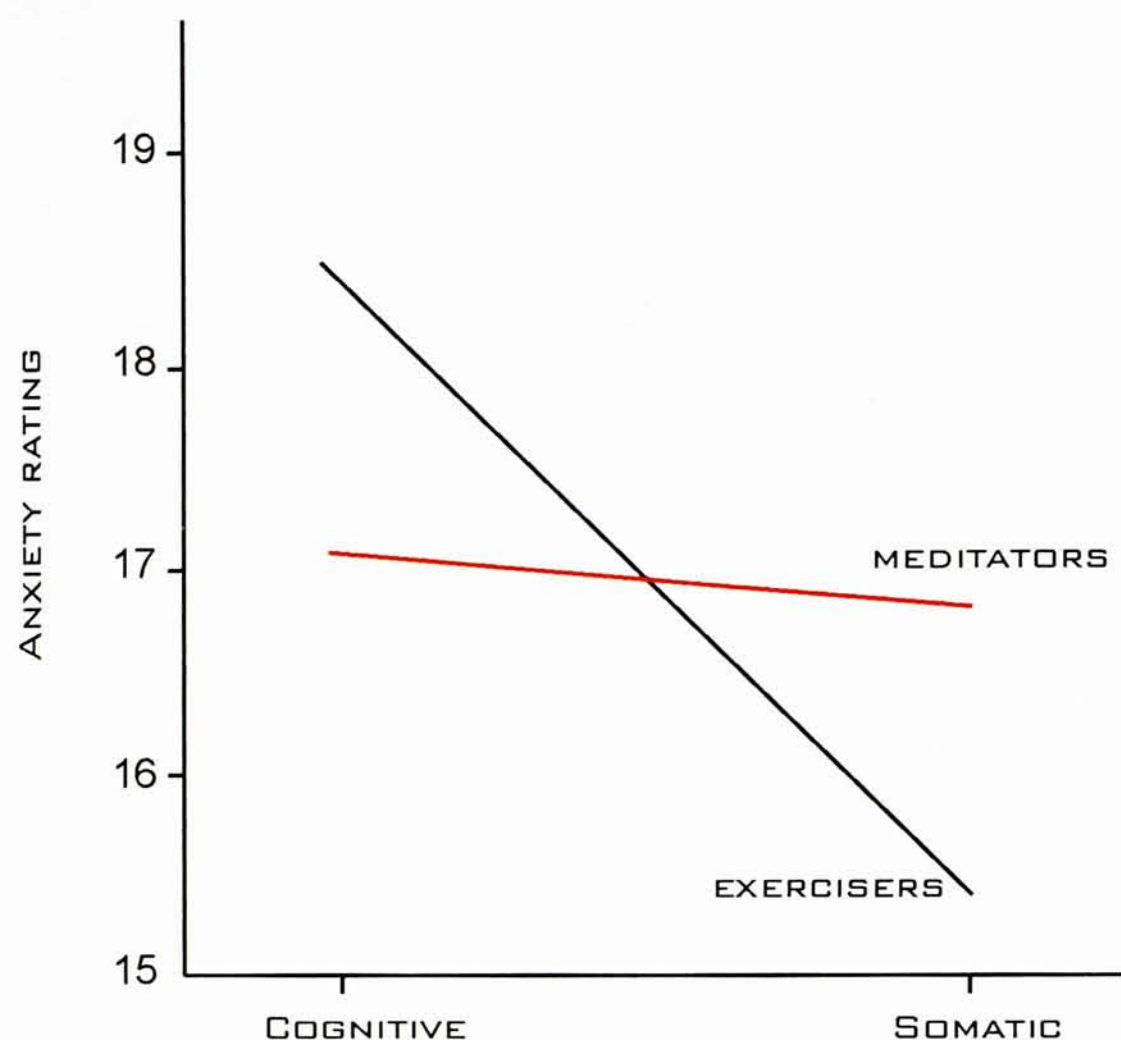


HABITUATION TO STRESSFUL  
STIMULUS

DIAGRAM HERE SHOWS  
HABITUATION CURVES FOR EIGHT  
MEDITATORS AND EIGHT  
NONMEDITATORS IN RESPONSE TO  
TONE PULSES OF 100DB AT  
3000HZ, WITH A DURATION OF  
0.5 SECONDS(ORME-JOHNSON,  
1971). ALTHOUGH BOTH GROUPS  
SHOWED NEARLY IDENTICAL  
RESPONSE MAGNITUDES TO THE  
INITIAL TONE PULSES,  
MEDITATORS SHOWED NO  
RESPONSE AFTER ABOUT 15  
TRIALS. NONMEDITATORS  
CONTINUED TO SHOW SLIGHT  
RESPONSE EVEN AFTER 40  
PRESENTATIONS OF PULSE. THE  
RESULTS SHOWED THAT  
MEDITATORS HABITUATE TO NOISE  
PULSES MORE RAPIDLY. (THE  
PSYCHOBIOLOGY OF  
TRANSCENDENTAL MEDITATION A  
LITERATURE REVIEW, BY DEMETRI  
P. KANELAKOS, JEROME S.  
LUKAS, W.A. BENJAMIN, INC.  
1974)







MEDITATION AND EXERCISE  
 THE STUDY USED A COGNITIVE-SOMATIC ANXIETY QUESTIONNAIRE (CSAQ). THE SUBJECTS RATED THE DEGREE WHEN FEELING ANXIOUS FROM 1 THROUGH 5 WITH 1 REPRESENTING 'NOT AT ALL' AND 5 REPRESENTING 'VERY MUCH SO'. RESULTS ARE USED TO COMPOSE A DIAGRAM SHOWING ANXIETY RATING. MEDITATORS REPORTED LESS COGNITIVE AND MORE SOMATIC ANXIETY THAN EXERCISERS. CONVERSELY, EXERCISERS REPORTED LESS SOMATIC AND MORE COGNITIVE ANXIETY THAN MEDITATORS. (PATTERNING OF COGNITIVE AND SOMATIC PROCESSES IN THE SELF-REGULATION OF ANXIETY: EFFECTS OF MEDITATION VERSUS EXERCISE. GARY E. SCHWARTZ, RICHARD J. DAVIDSON, AND DANIEL J. GOLEMAN) (MEDITATION: CLASSIC AND CONTEMPORARY PERSPECTIVES, DEANE H. SHAPIRO, JR. AND ROGER N. WASH, EDITORS, ALDINE PUBLISHING COMPANY NEW YORK, 1984)

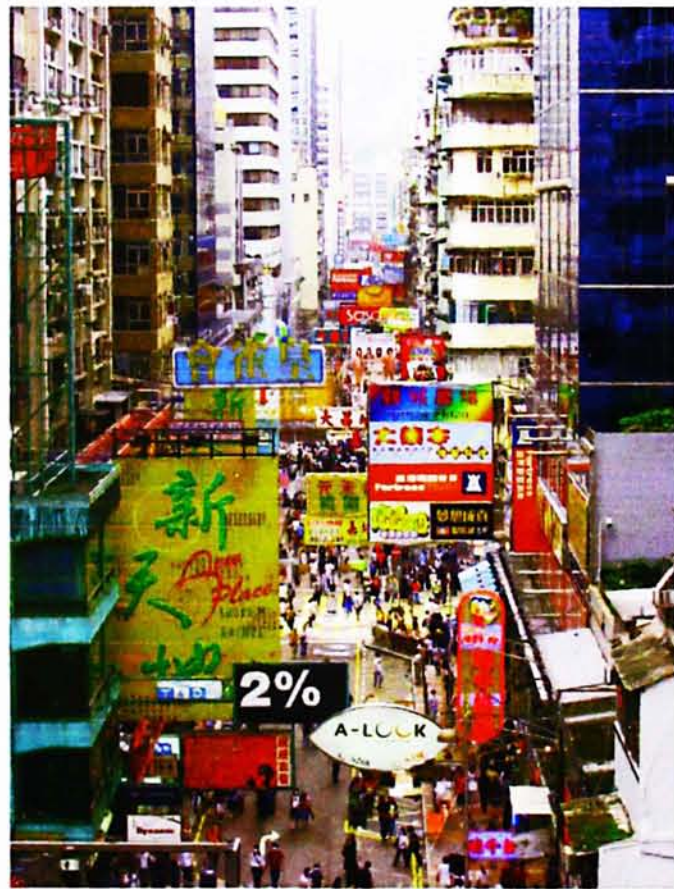
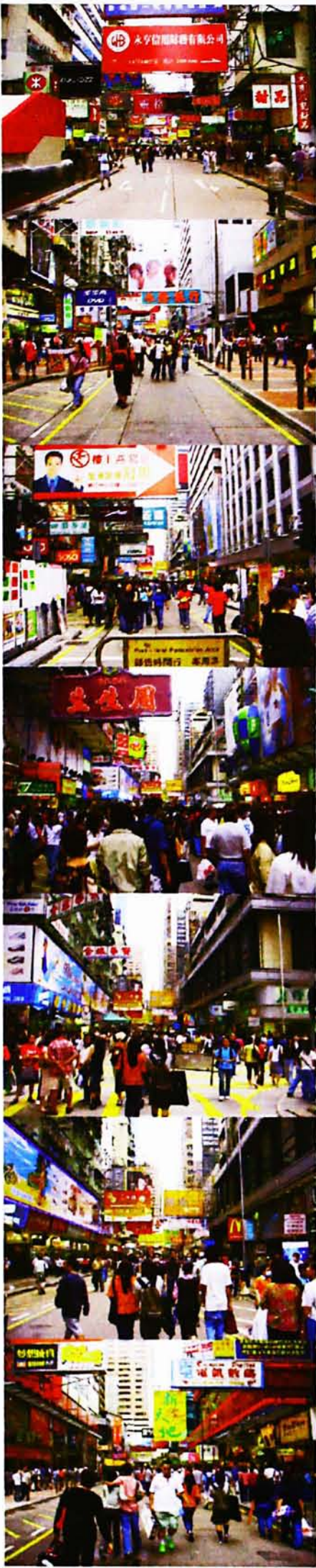
COGNITIVE	SOMATIC
I FIND IT DIFFICULT TO CONCENTRATE BECAUSE OF UNCONTROLLABLE THOUGHTS	MY HEART BEATS FASTER
I WORRY TOO MUCH OVER SOMETHING THAT DOESN'T REALLY MATTER	I FEEL JITTERY IN MY BODY
I IMAGINE TERRIFYING SCENES	I GET DIARRHEA
I CAN'T KEEP ANXIETY PROVOKING PICTURES OUT OF MY MIND	I FEEL TENSE IN MY STOMACH
SOME UNIMPORTANT THOUGHT RUNS THROUGH MY MIND AND BOTHERS ME	I NERVOUSLY PACE
I FEEL LIKE I AM LOSING OUT ON THINGS BECAUSE I CAN'T MAKE UP MY MIND SOON ENOUGH	I BECOME IMMOBILIZED
I CAN'T KEEP ANXIETY PROVOKING THOUGHTS OUT OF MY MIND	I PERSPIRE



THE SITE CHOSEN IS AN OPEN SPACE AT ONE END OF SAI YEUNG CHOI STREET. THE STREET IS THE CENTRAL SHOPPING STREET OF MONGKOK. THE SITE ACTS AS A GATEWAY FOR THE PEDESTRIANS TRAVELLING FROM MONGKOK TO YAU MA TEI ALONG THE STREET. THUS THE SITE PROVIDES AN OPPORTUNITY TO CREATE AN IMPACT ON THE PEDESTRIANS FOR AN ALTERNATIVE PERCEPTION AFTER THEIR JOURNEY THROUGH THE OUTWARD SEARCHING SHOPPING STREET.









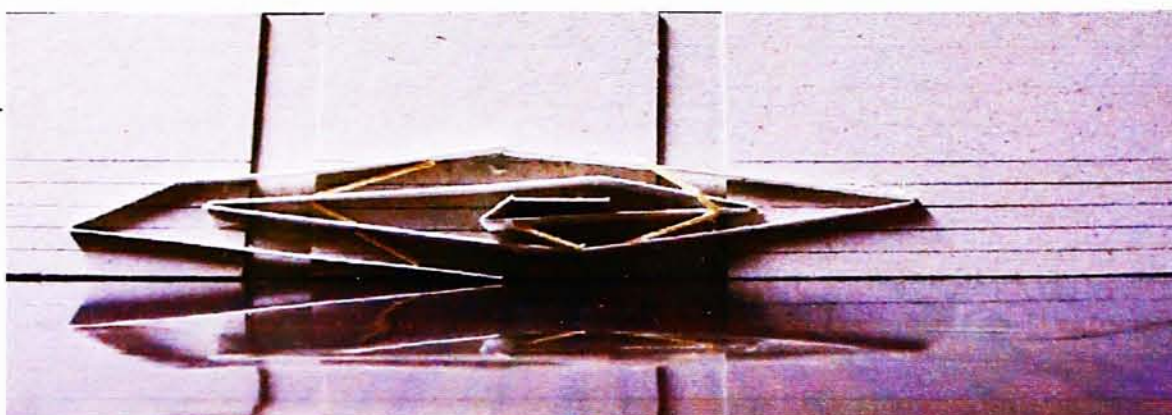
## BUILDING FORM

THE BUILDING MAINLY TAKES THE FORM OF A PATH WITH STAGES WITHIN. SPIRAL IS CHOSEN FOR THE PATH ARRANGEMENT WITH ITS CHARACTER OF DRAWING TOWARDS CENTRE, AND MOVING BACK TO THE ORIGIN.

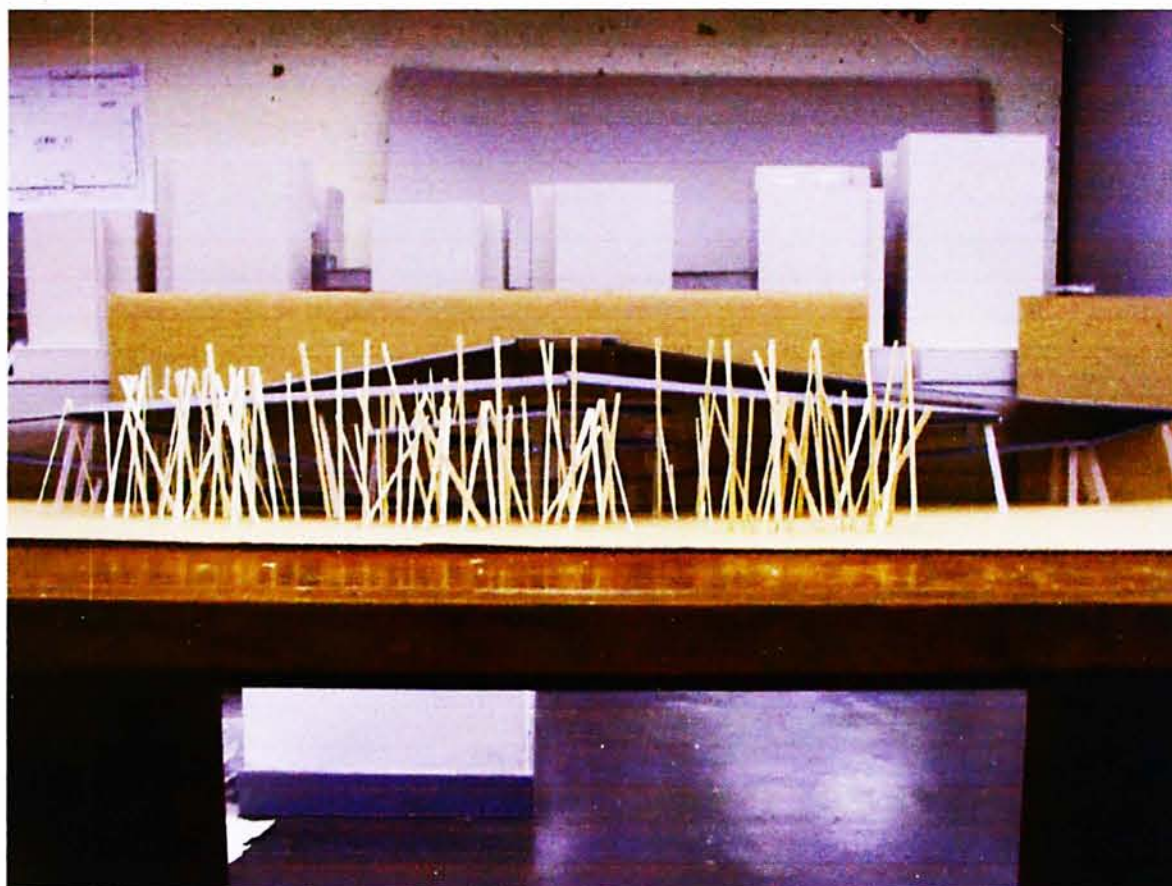




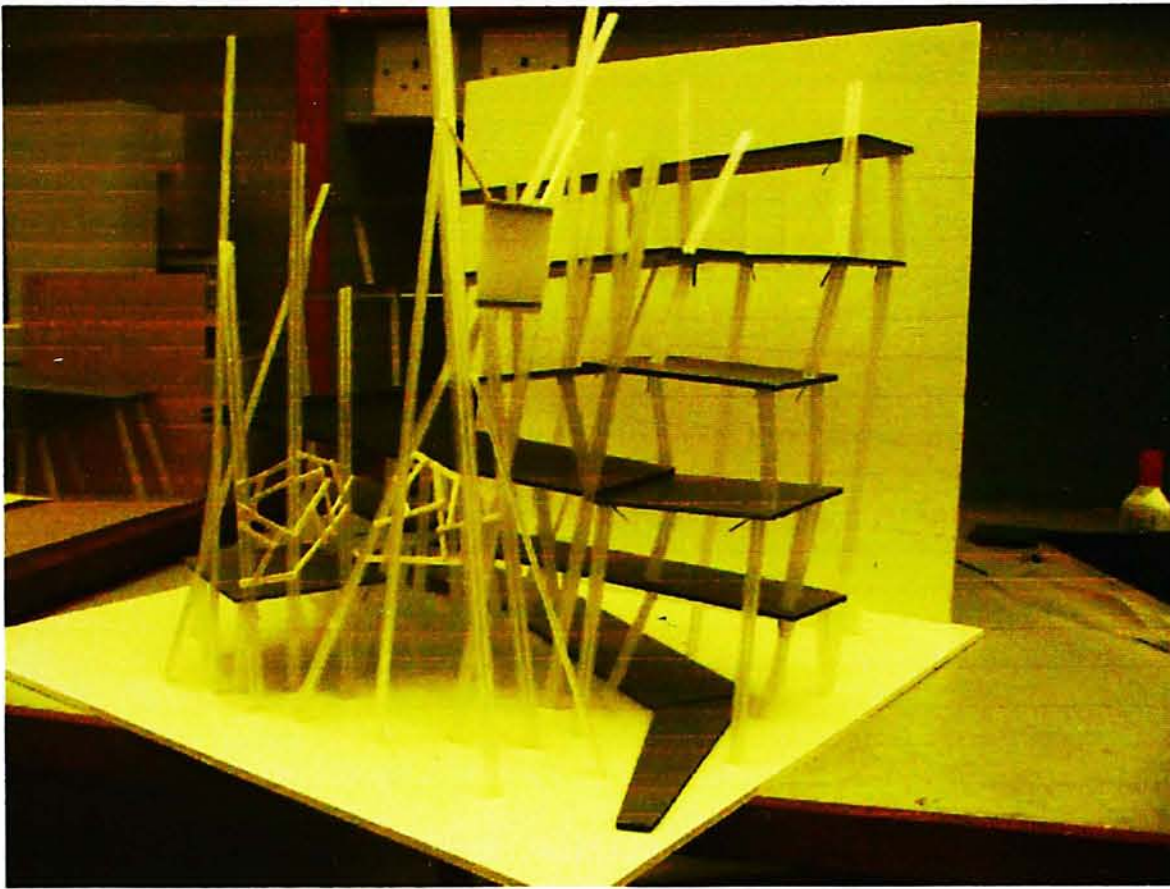
A SECTIONAL SPIRAL IS TAKEN AS THE FIRST ATTEMPT. A VERTICAL EXPERIENCE IS TESTED WITH MOST OF THE SITE LEFT OPEN.



VERTICAL ELEMENTS INCLUDING TREES AND COLUMN INSTALLATIONS ARE INSERTED TO CREATE THE ATMOSPHERE OF DENSE FOREST.



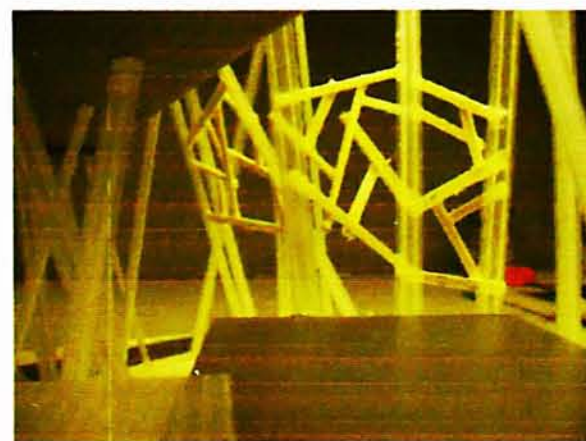
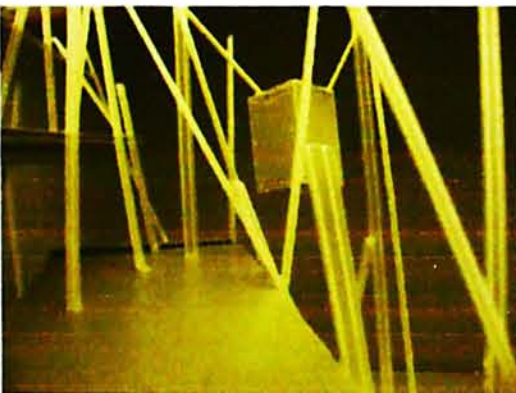




THE SECTIONAL SPIRAL CONCEPT IS WORK INTO A MORE DETAILED LEVEL. PART OF IT IS WORK IN A LARGER SCALE TO TEST DIFFERENT SPACES.

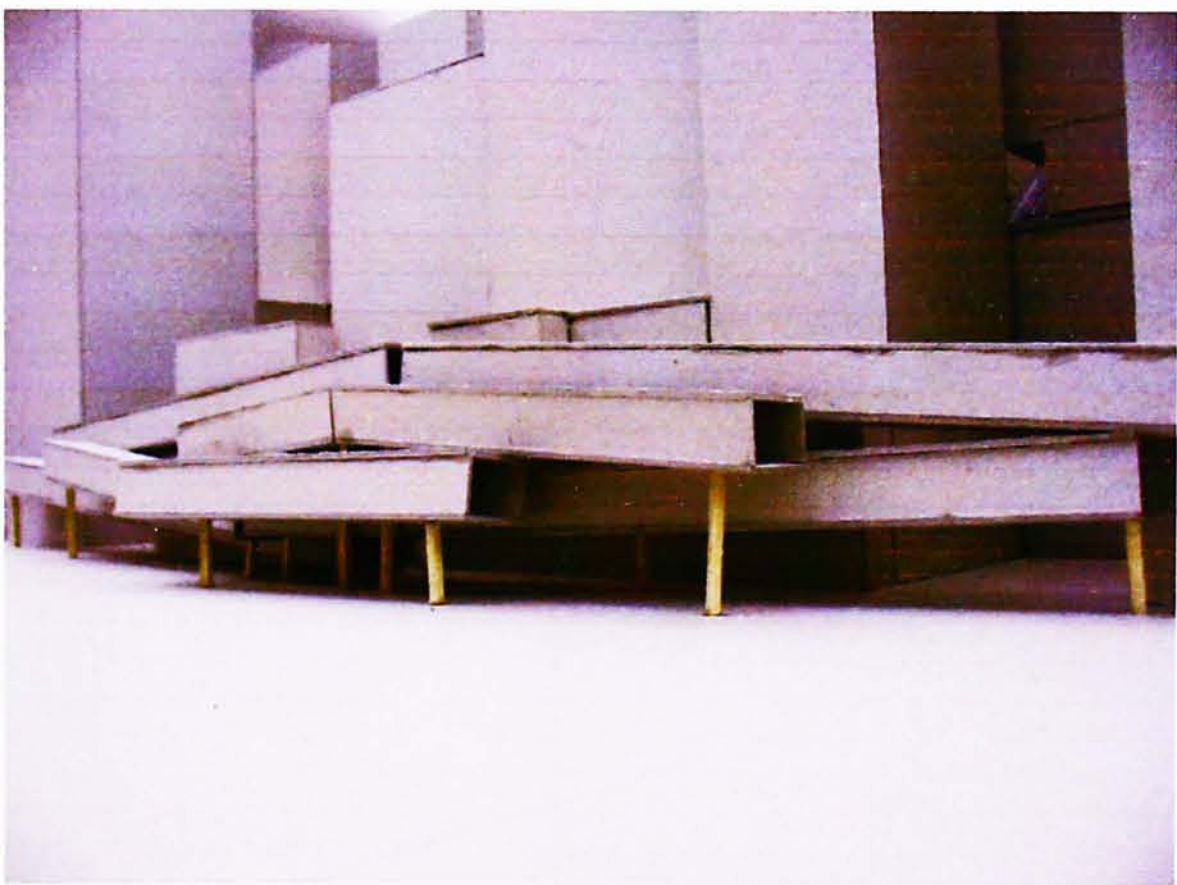
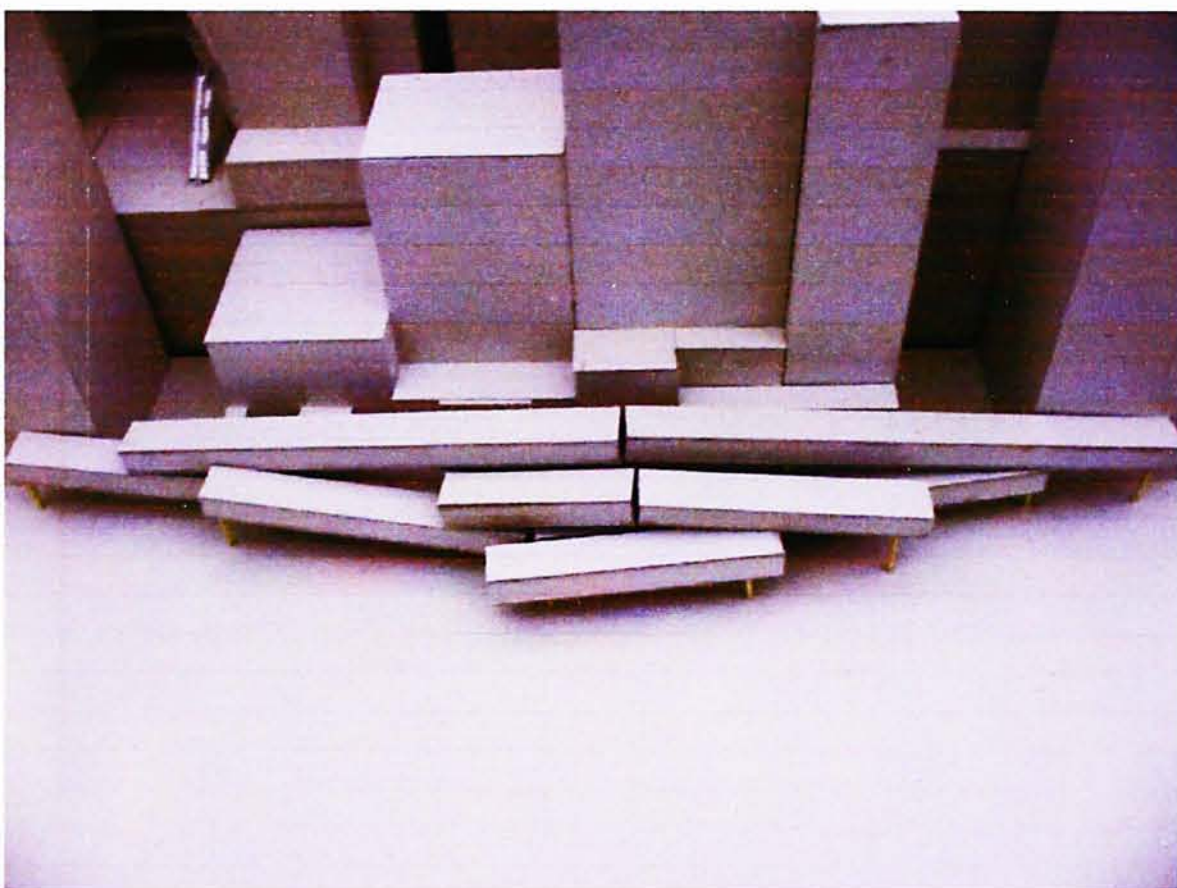
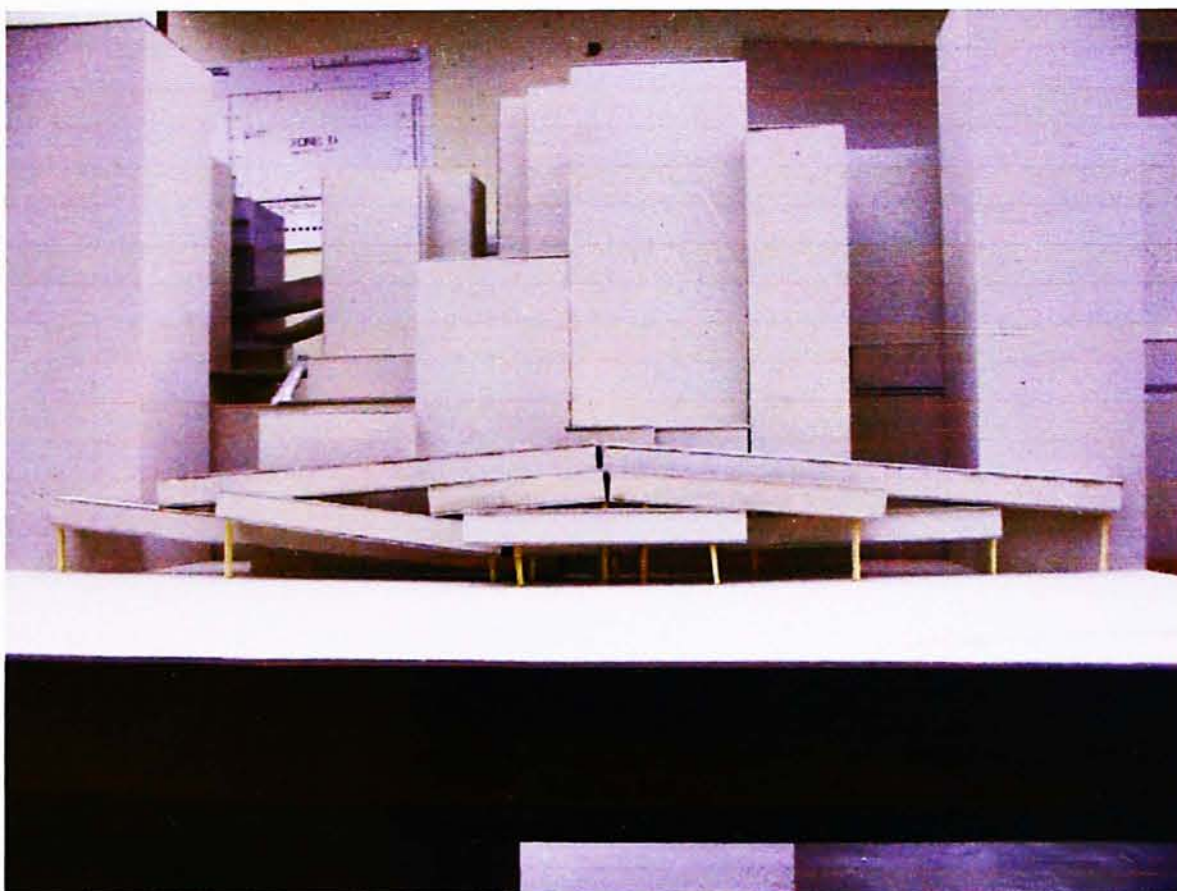


THE OVERALL COMMENT ON THIS SCHEME IS THAT THE SECTIONAL SPIRAL CAN HAVE A LARGER EFFECT ON THE CENTRIPETAL FORCE IF COMBINED WITH A HORIZONTAL FORCE. THE VERTICAL ELEMENTS ARE NOT SHOWING A CLEAR DESIGN ORDER. THEY ARE MORE LIKE INSTALLATION.





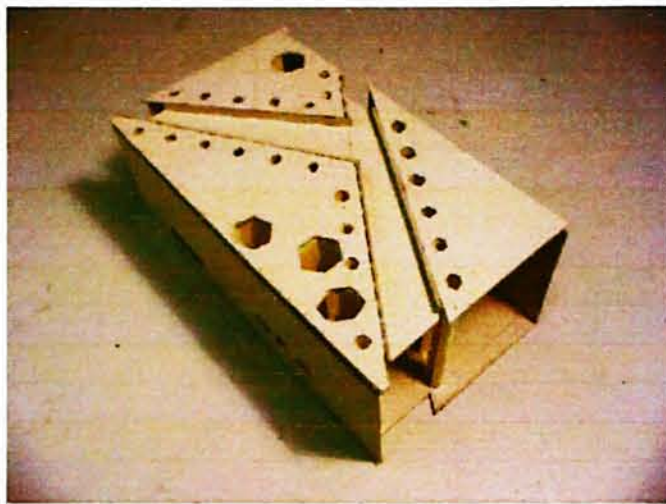
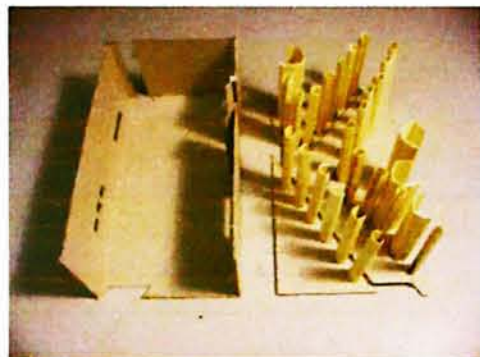
A HORIZONTAL FORCE IS  
INTRODUCED AND A MASSING  
MODEL IS BUILT TO TEST THE  
EFFECT ON THE BUILDING AND  
SITE.



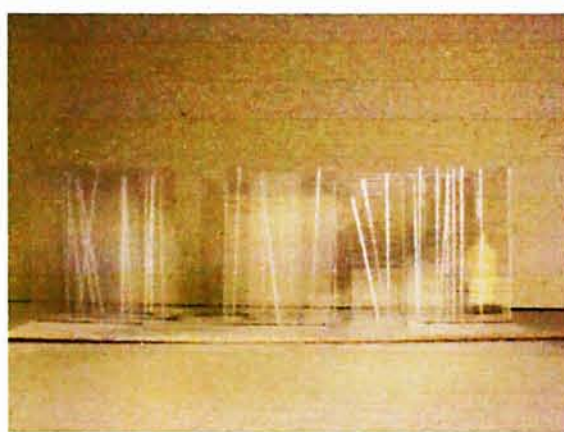
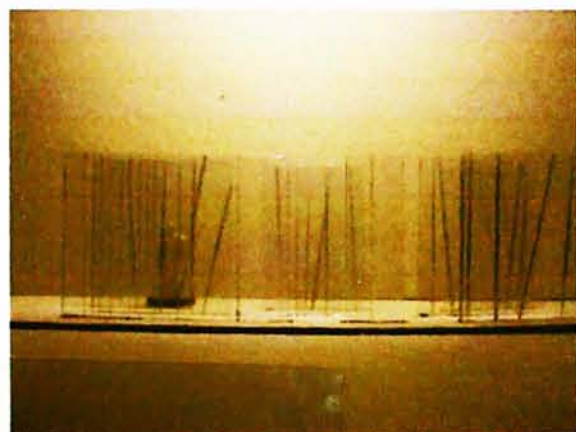




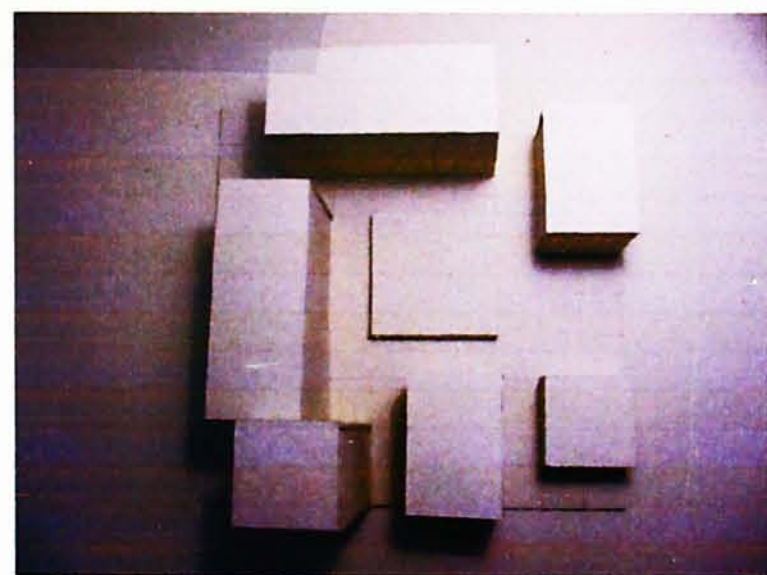
BESIDE THE SPIRAL CONCEPT, OTHER SPATIAL CONCEPTS ARE TESTED OUT TO FIT INTO THE SPIRAL. IDEAS ARE GENERATED FROM NATURAL ELEMENTS, AS FOCUS OF MEDITATION.



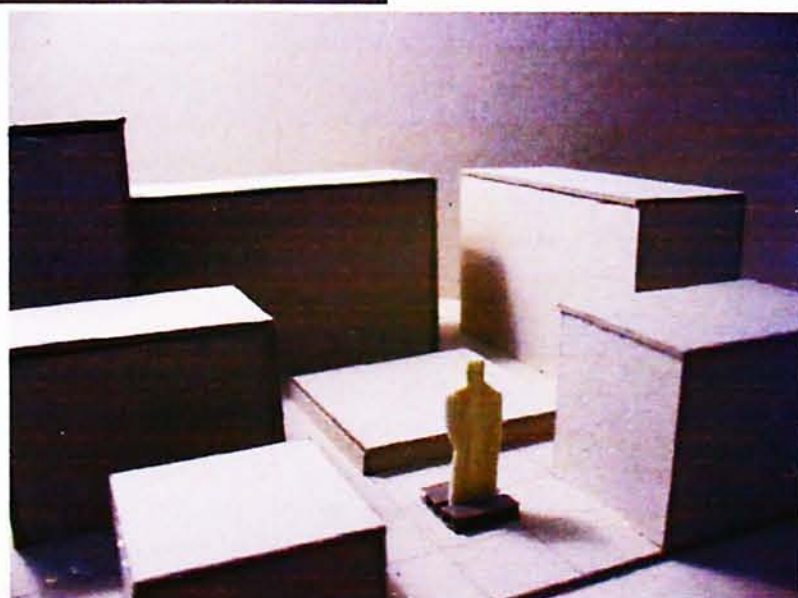
FOREST CONCEPT IS TRIED OUT IN A SPACE FOR READING. TREE TRUNKS ARE TRANSLATED IN BOOKSHELFS AND SEATING UNITS. ARRANGEMENT OF PATHS ARE SHOWING THE FORM OF TREE STRUCTURE.



RAIN IS USED AS THE CONCEPT FOR CREATING DISTANCE IN A SPACE OF TEA DRINKING. TRANSLUCENT LINES ON GLASS PLANES ARE THE MAIN ELEMENTS.



ROCK GROUPS ARE TRANSLATED INTO UNITS THAT FORM A PLAZA FOR DISCUSSION. BLOCKS CAN BE PLATFORMS OR USABLE ROOMS.

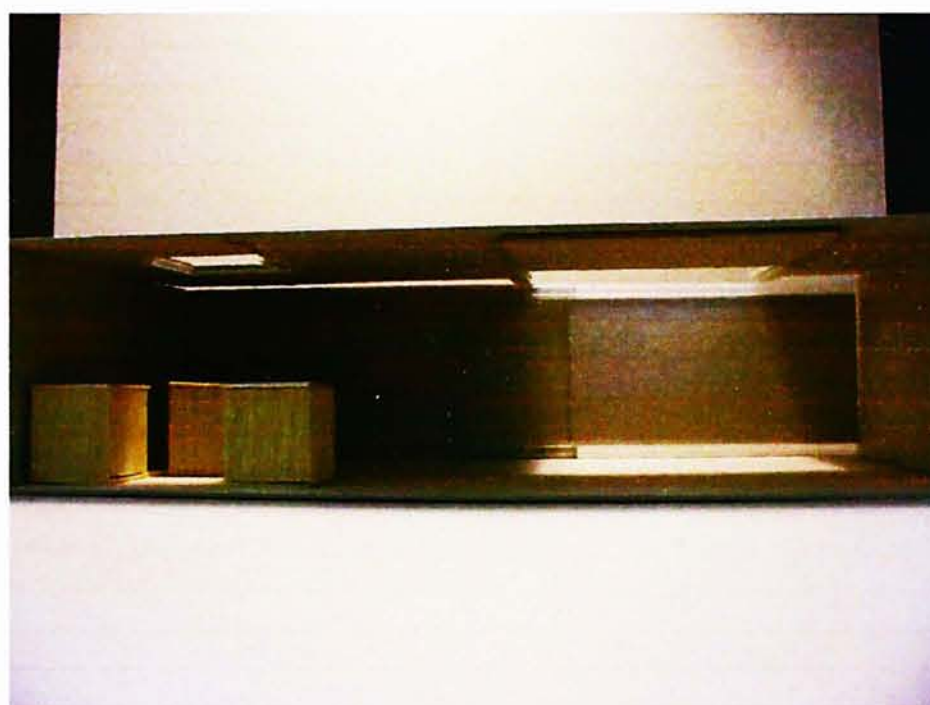




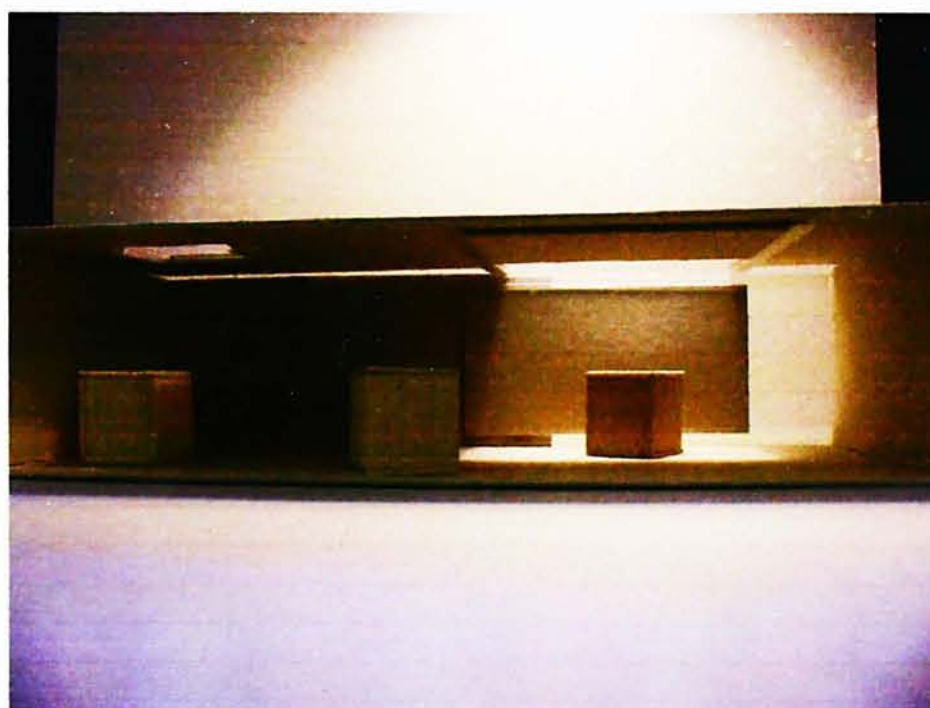
ROCK GROUP PATTERN IS USED IN ANOTHER WAY AS LIGHTING PATTERN FOR DRAWING FOCUS IN A SPACE FOR GIVING LECTURES.



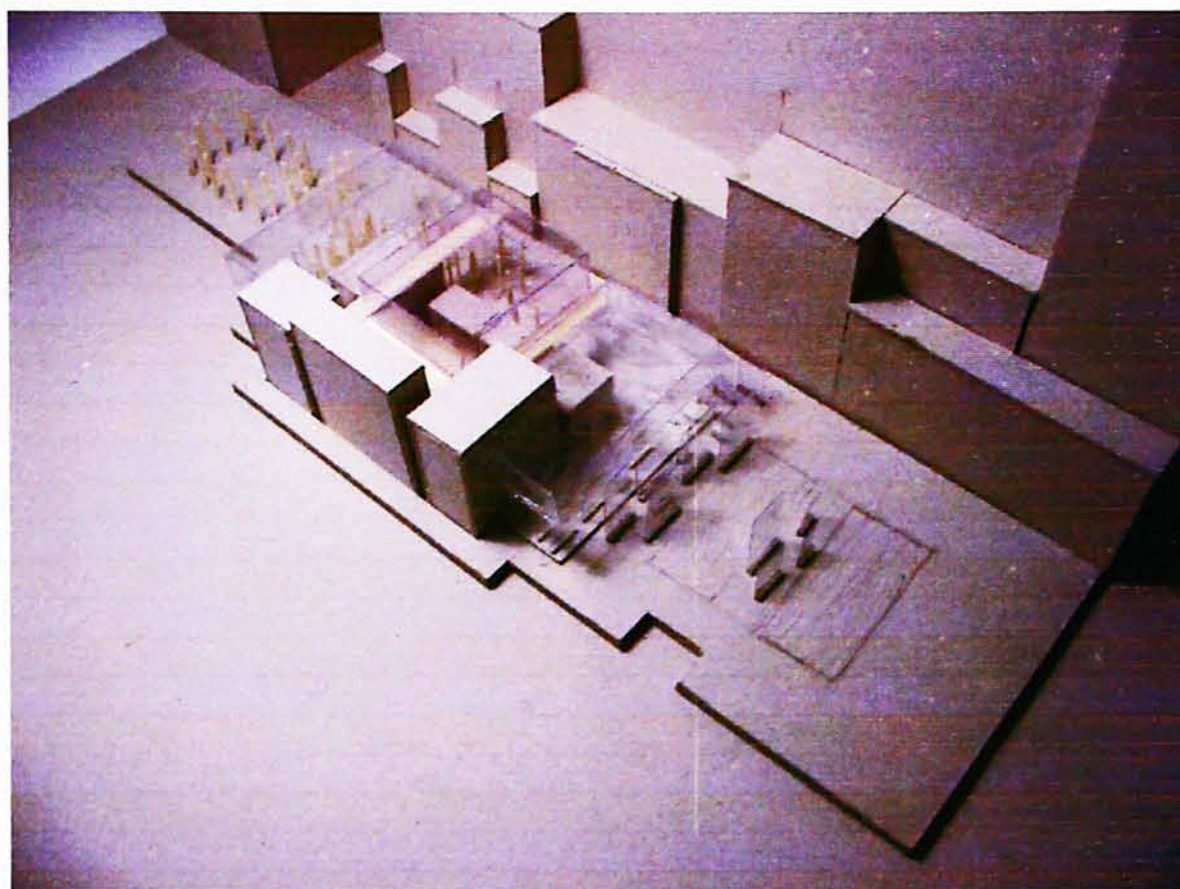
MOVABLE PLANES ARE USED IN THE SPACE OF MEDITATION. THE FLEXIBILITY ENABLED THE MEDITATORS TO CHOOSE THEIR FOCUS FOR MEDITATION.



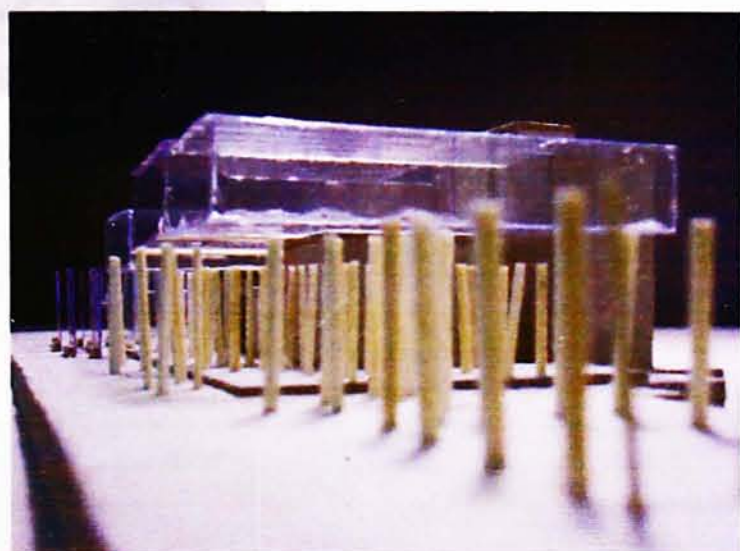
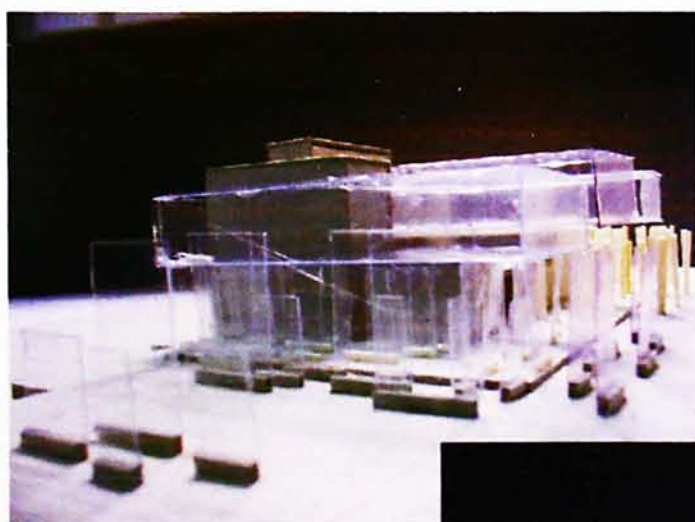
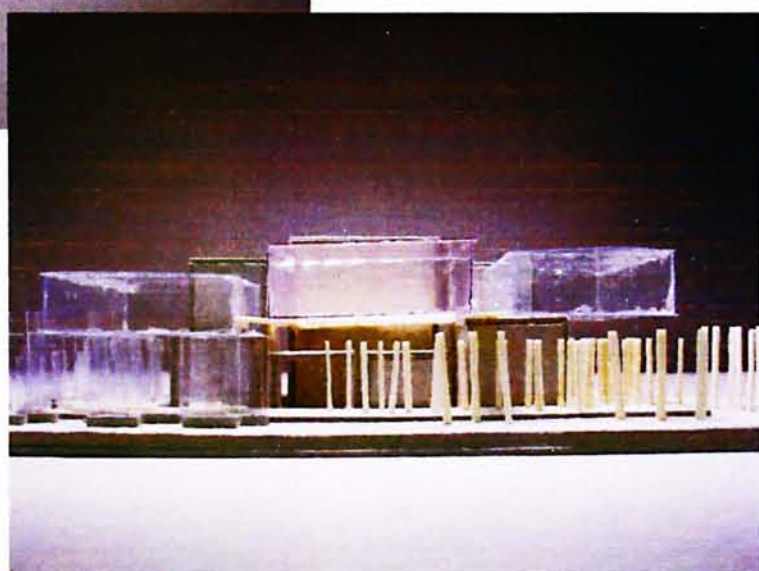
THE OVERALL COMMENTS ON THIS CONCEPTS ARE POSITIVE. SPACE OF DIFFERENT QUALITIES ARE SHOWN CLEARLY. HOWEVER, A CLEAR CONCEPT TO LINK ALL THE SPACES IS LACKING. ALSO, THE SPACES ARE NOT TESTED WITH THE SPIRAL FOR TRYING OUT THE FEASIBILITY.





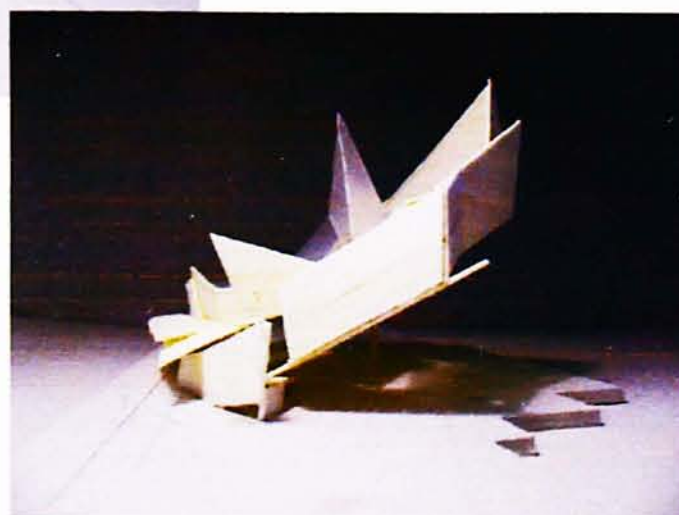
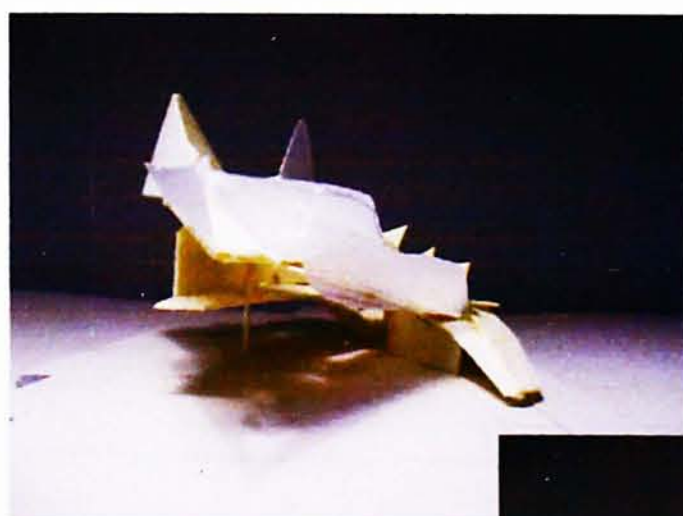
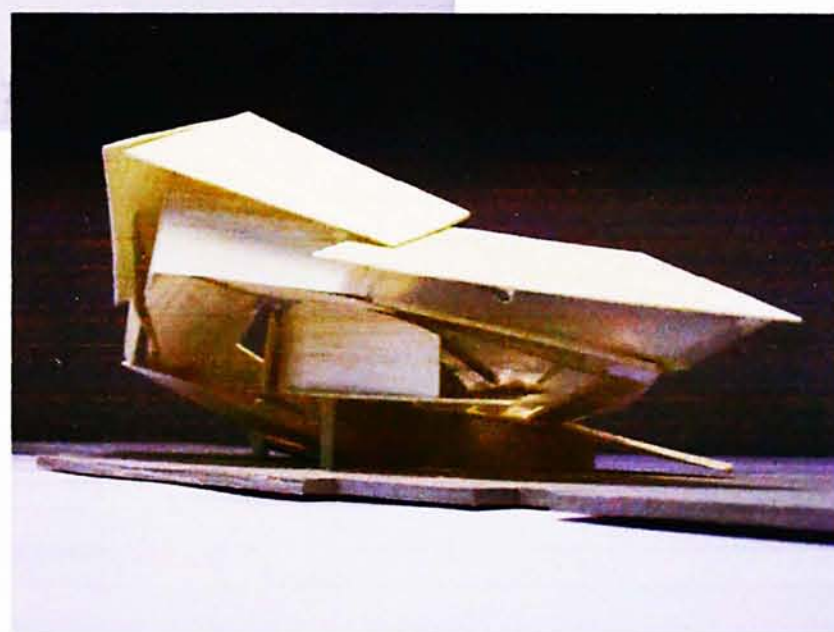
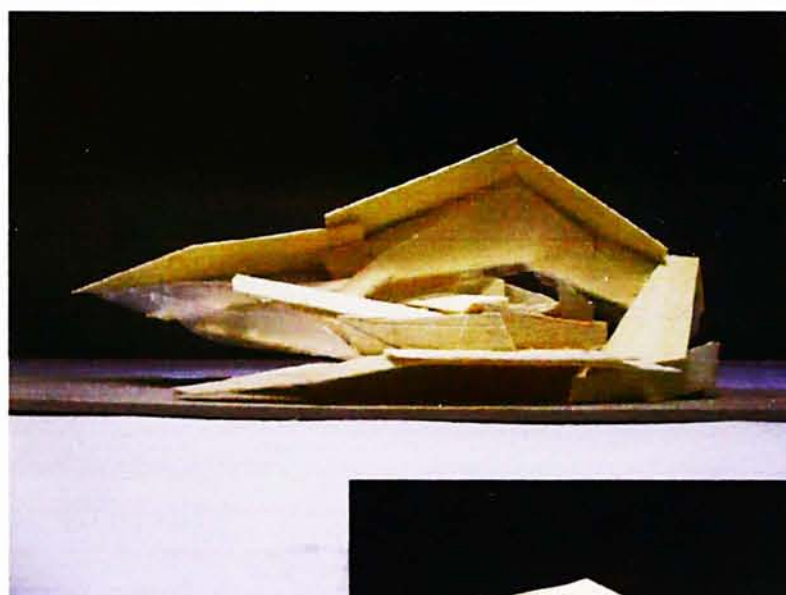
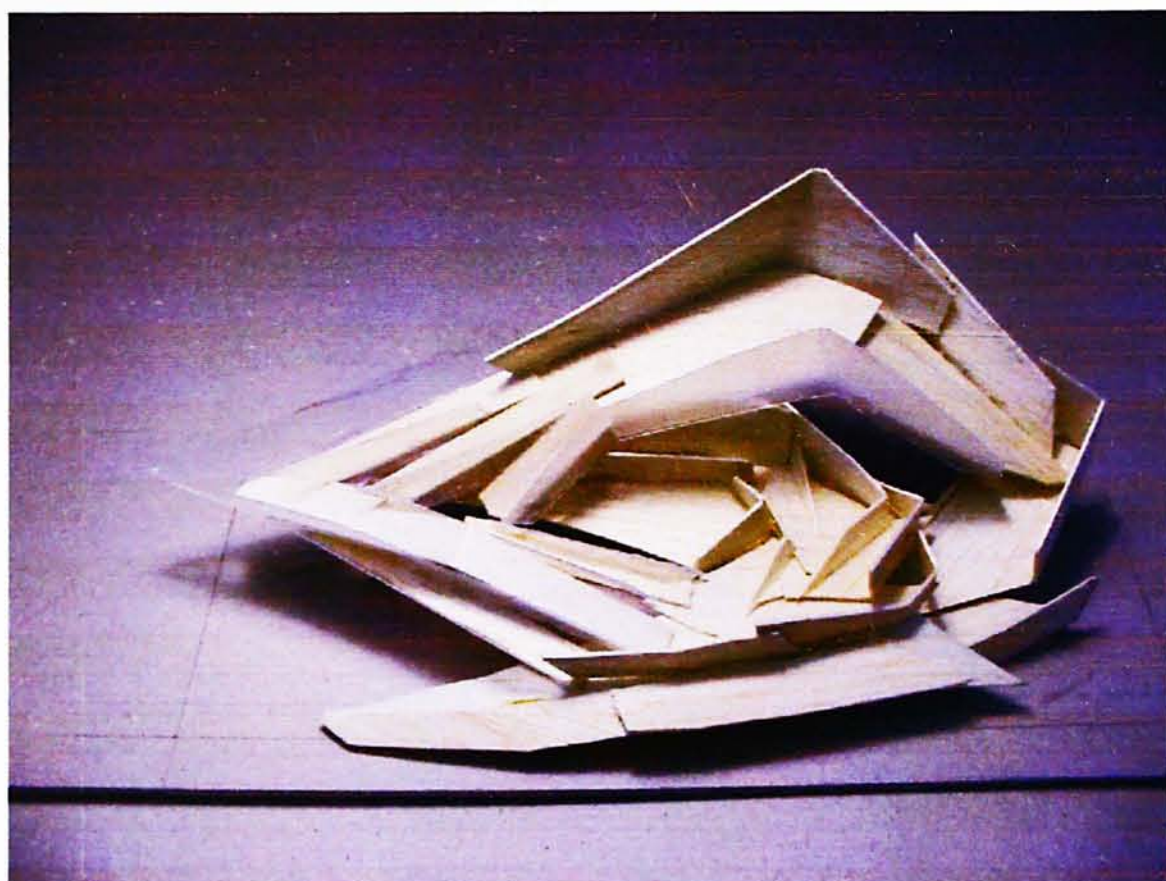


THE SPACES ARE THEN INCLUDED INTO THE SPIRAL CONCEPT. HOWEVER, THE SPACES WERE TESTED IN A REGULAR PATTERN. WHEN INTRODUCED INTO THE SPIRAL, THE FORM CHANGES TO A MORE REGULAR APPEARANCE, LOSING THE CONCEPT OF SPIRAL. AND THE SECTIONAL SPIRAL IS LARGELY SHIFTED TO A PLANAR SPIRAL, WHICH OCCUPIES MOST OF THE SITE.

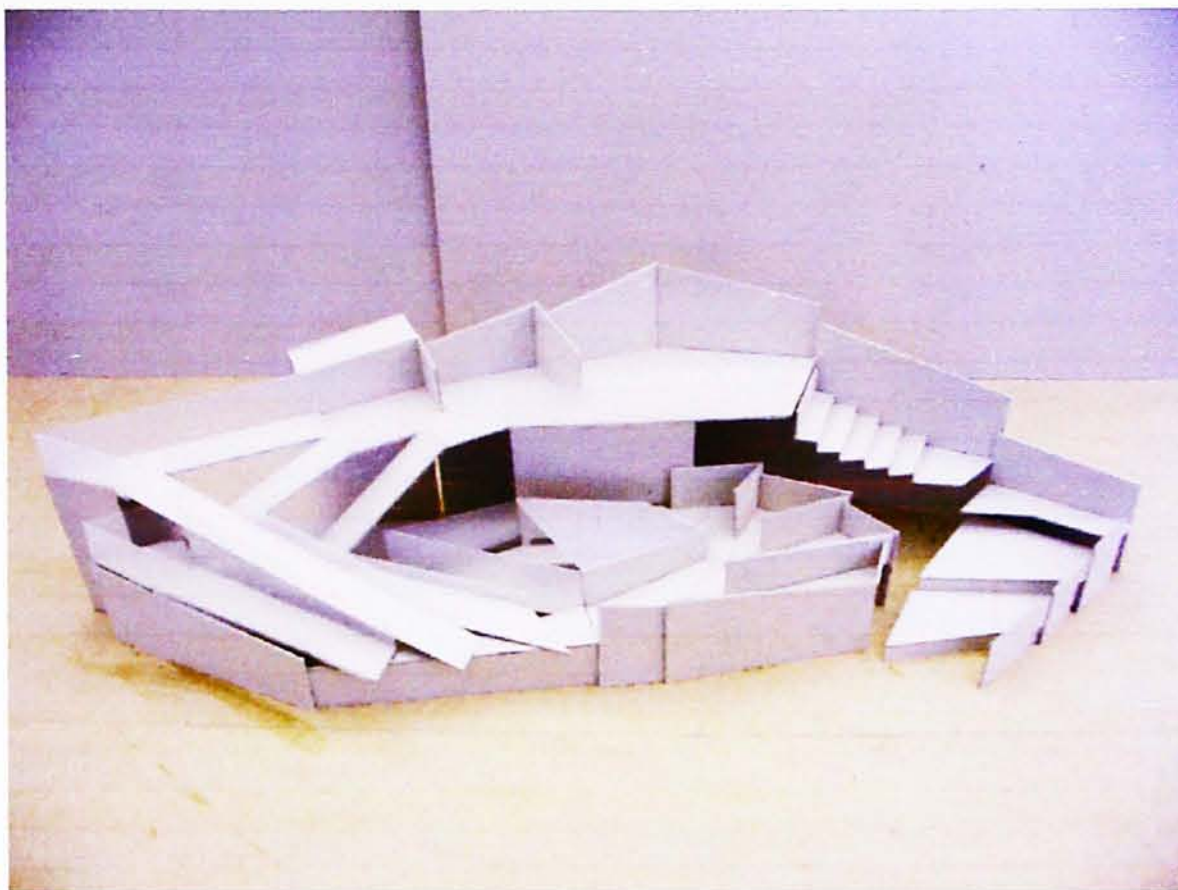




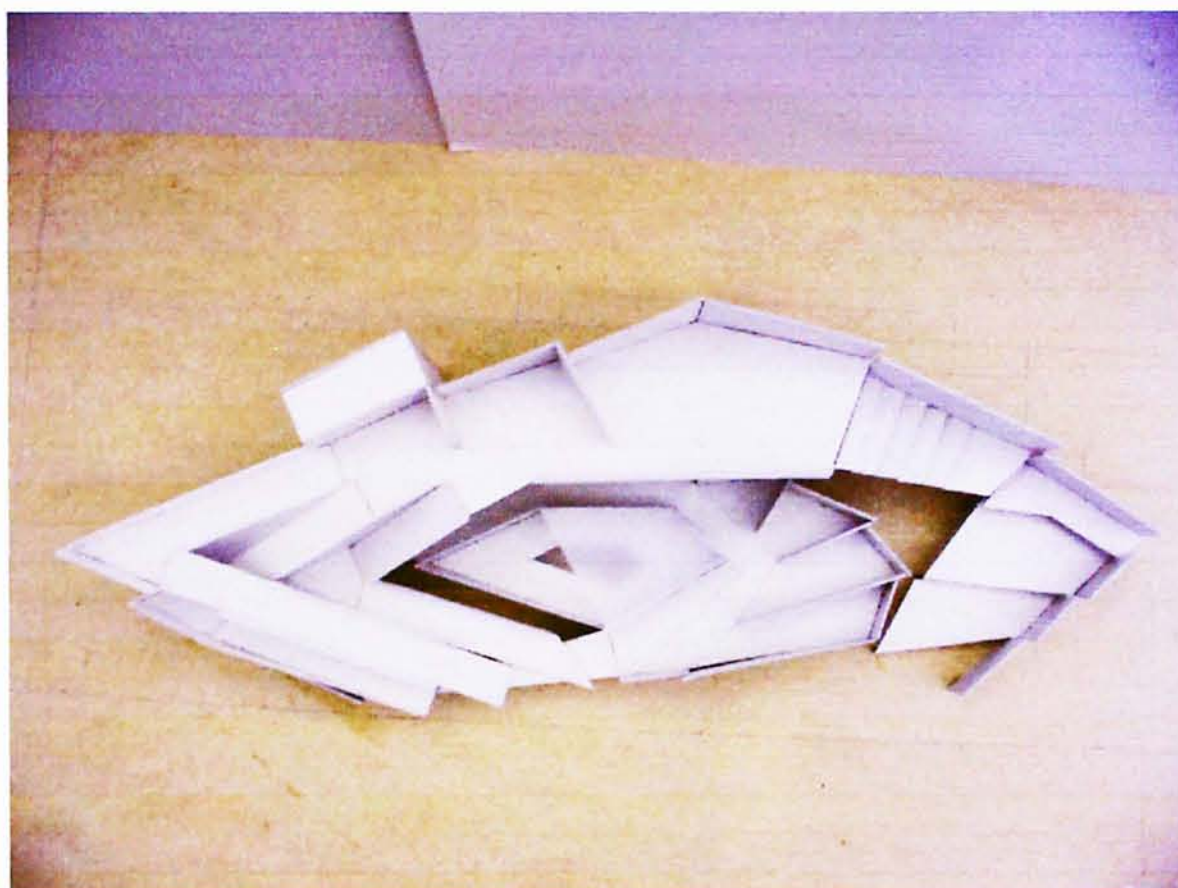
THE SPIRAL FORM IS RE-  
INVESTIGATED. A MORE DYNAMIC  
APPROACH IS ADAPTED, AS  
MOVEMENT THROUGH STAGES IS  
CONSIDERED AS AN IMPORTANT  
ELEMENT. FOR THE FIRST TIME THE  
SECTIONAL SPIRAL IS COMBINED  
WITH A PLANAR SPIRAL TO FORM A  
3 DIMENSIONAL SPIRAL. THE  
CENTER/ORIGIN IS SHOWN MORE  
CLEARLY. SPACES ARE CREATED  
ON THE GROUND LEVEL BY THE  
RAISED BUILDING PARTS, WHICH  
ARE DECORATED BY THE LIGHT  
PASSING THROUGH THE GAPS.





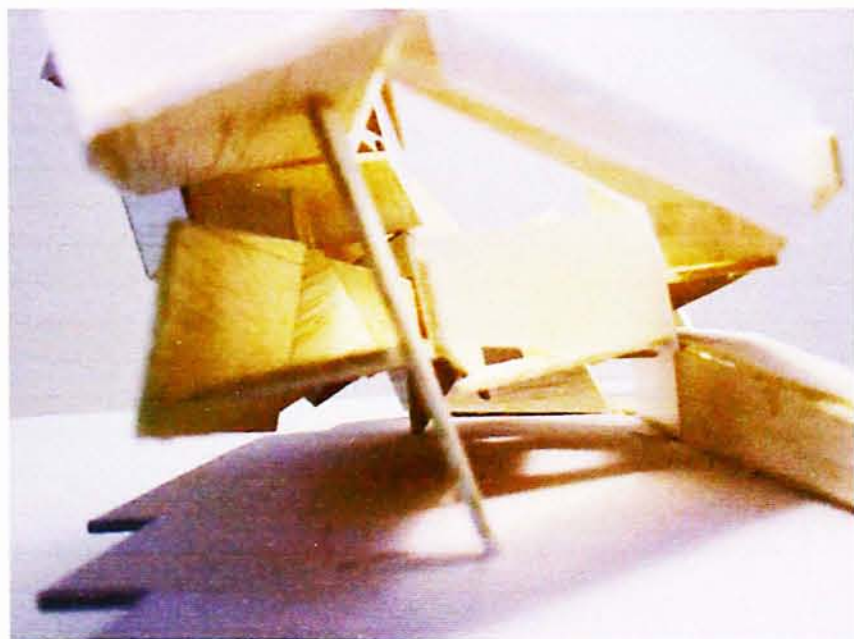
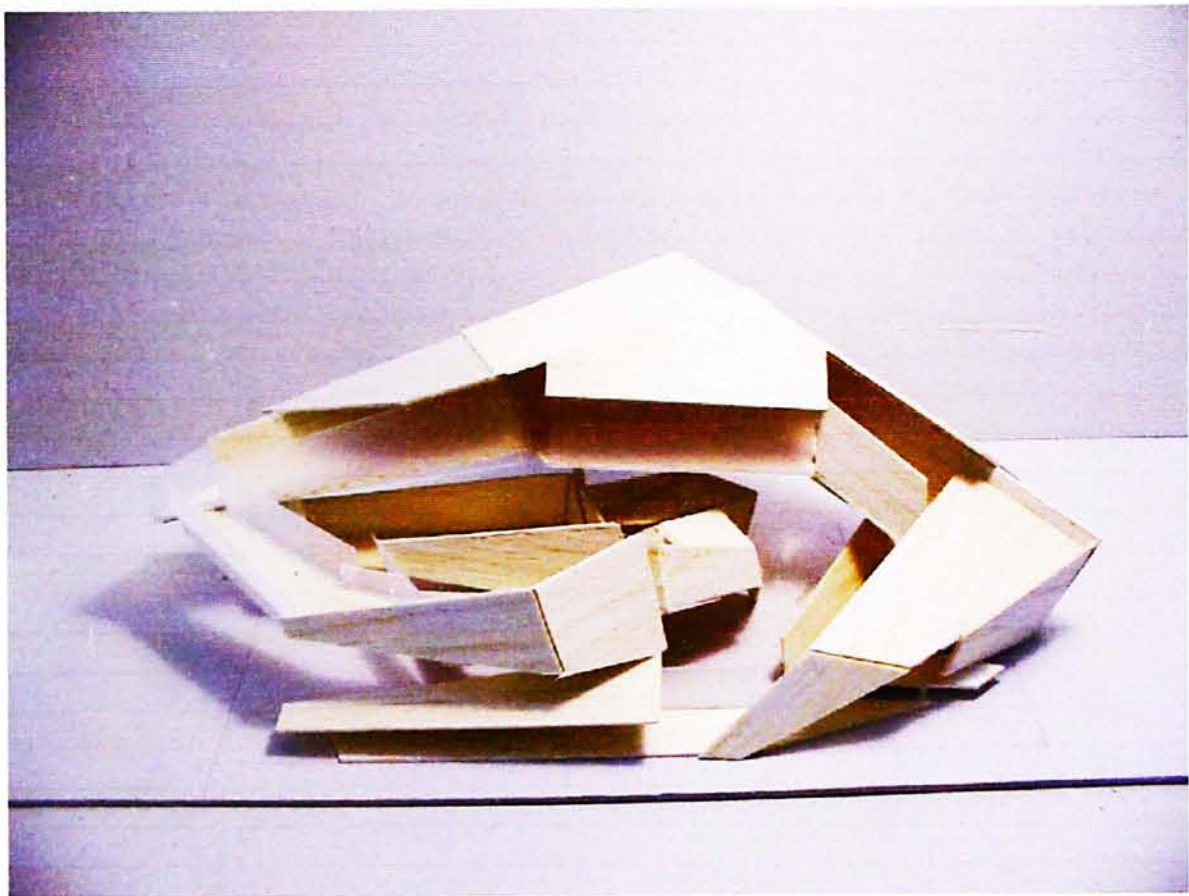


THE FEASIBILITY OF THE CONCEPT IS TESTED BY MAKING A LARGER SCALE MODEL. CONCEPTUAL FORM IS TRANSLATED INTO USABLE SPACES OF PROPER DIMENSIONS. HOWEVER, SEVERAL SPACES ARE STILL NOT IN A HARMONIC PROPORTION. THE STRUCTURAL WALLS INTRODUCED ALSO DESTROY THE OPEN CHARACTER OF THE COVERED SPACE.

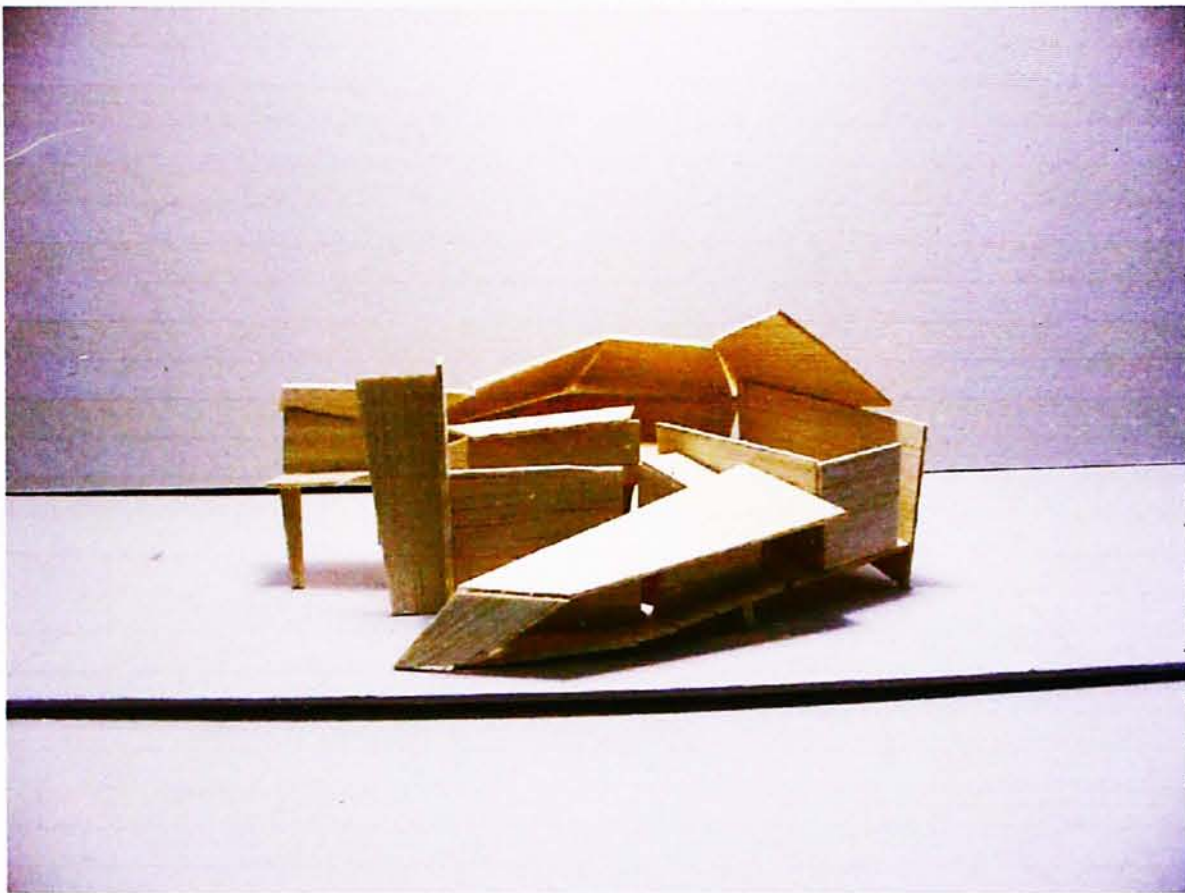




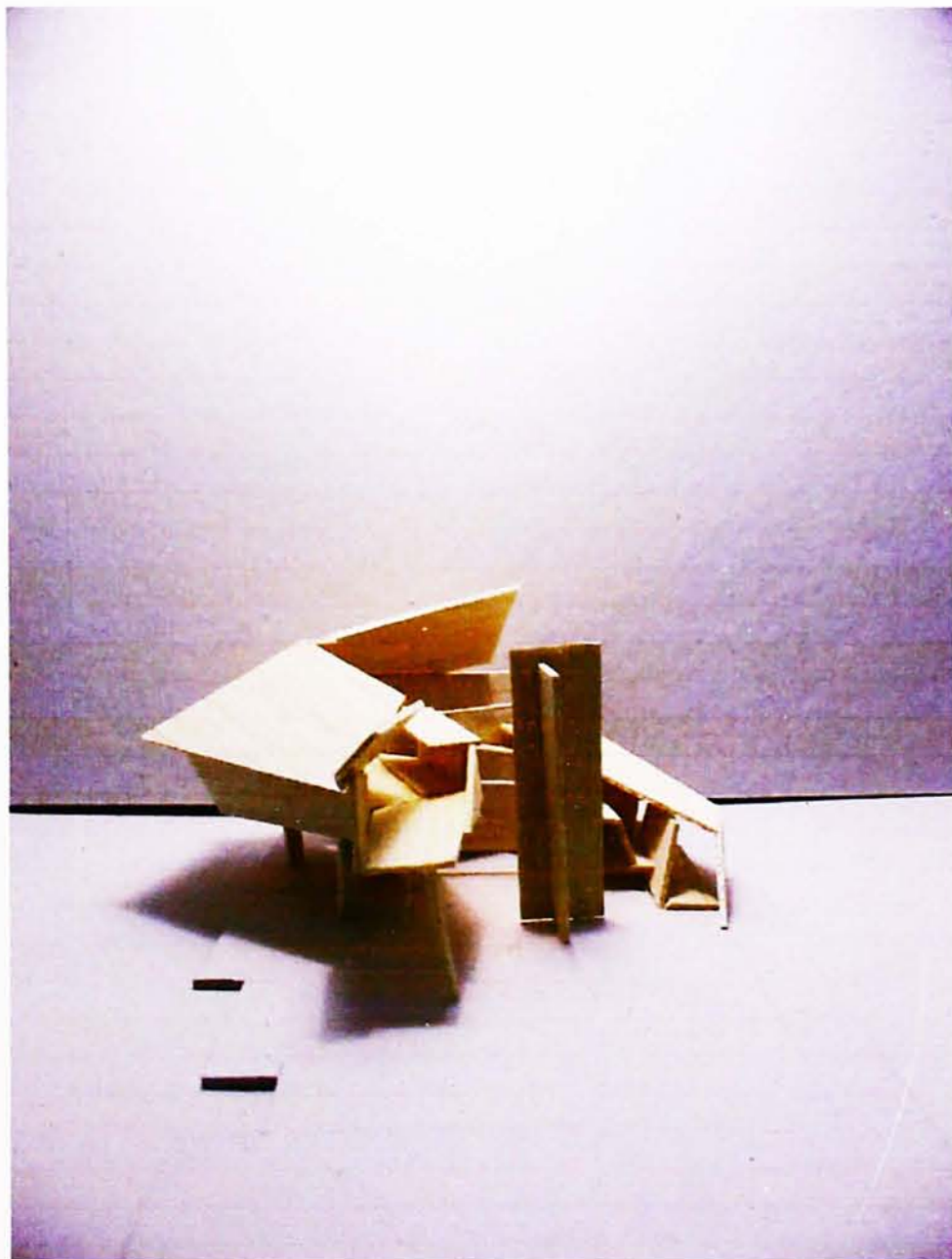
ANOTHER FORM IS TESTED OUT  
WITH DIFFERENT PROPORTION.  
PLANES ARE THE MAIN ELEMENTS  
THAT FOLD UP TO WRAP THE  
PATH. THEY ARE SIMPLIFIED TO  
SHOW THE CONCEPT MORE  
CLEARLY. SPACES CREATED ARE  
OF DYNAMIC QUALITY. HOWEVER,  
EACH SPACE IS LACKING ITS OWN  
CHARACTER.





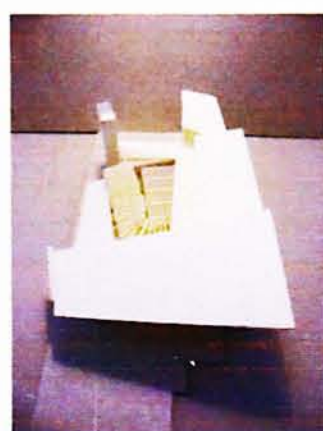
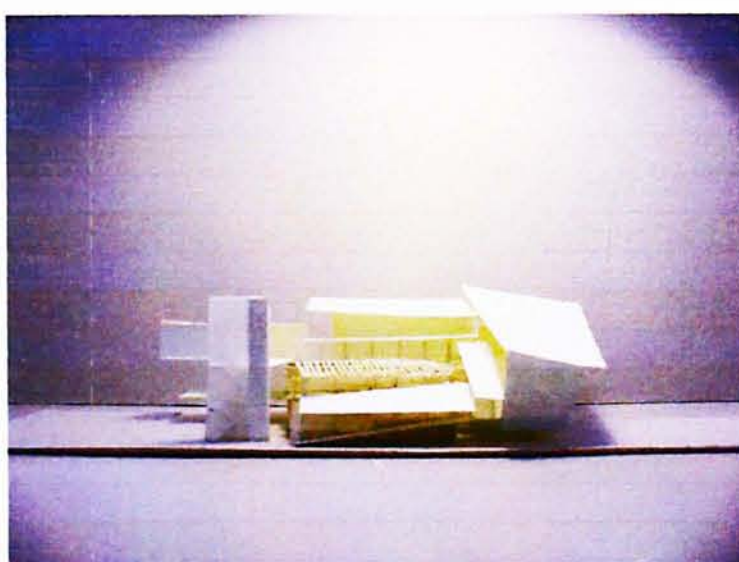
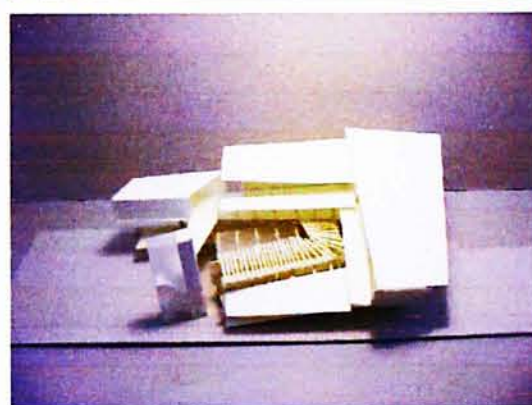
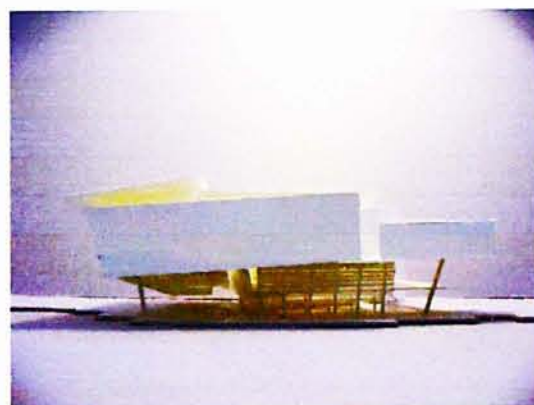
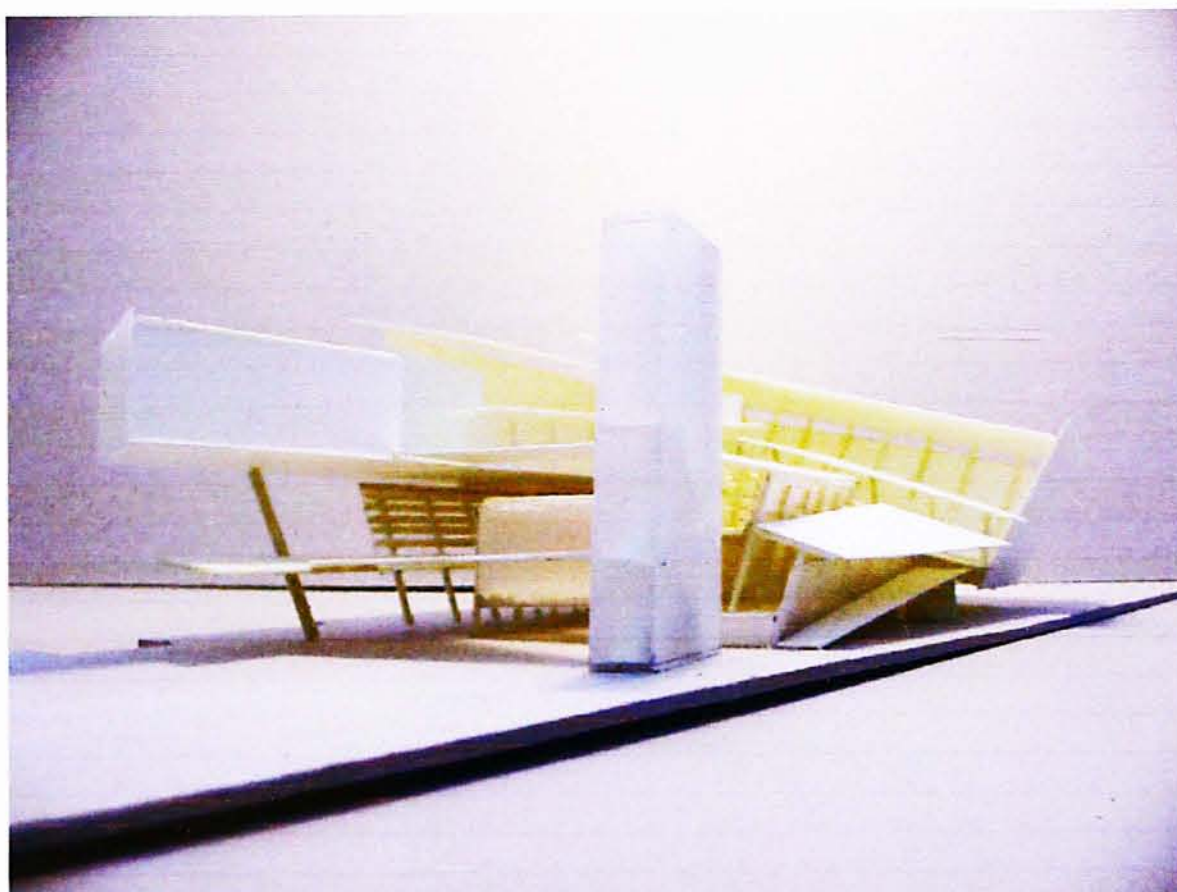


THE BUILDING IS FURTHER REDUCED IN SIZE TO ACCOMMODATE BETTER TO THE NEEDS OF THE PROGRAM. ANOTHER IDEA IS ALSO INTRODUCED. THE PATH IS DIVIDED INTO TWO MAIN PARTS. THE FIRST AND OUTER PART IS OF MORE PUBLIC USAGE, AS AN INTRODUCTION PART. THUS IT'S OF MORE DYNAMIC CHARACTER. THE SECOND AND INNER PART IS FOR MORE INTERESTED MEDITATORS. THUS IT'S OF MORE STABLE CHARACTER. THE DIFFERENCE IS SHOWN IN DIFFERENT FORMS OF THE PATH. HOWEVER, THE TWO PARTS ARE NOT SHOWING HARMONIC FEELING IN THIS SCHEME.

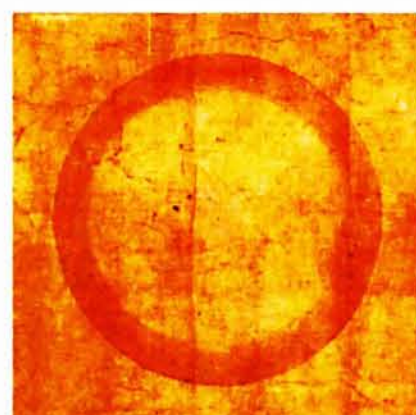
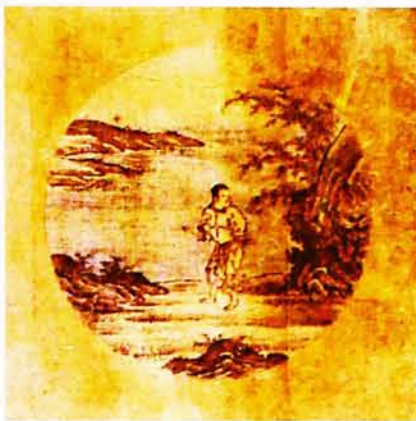




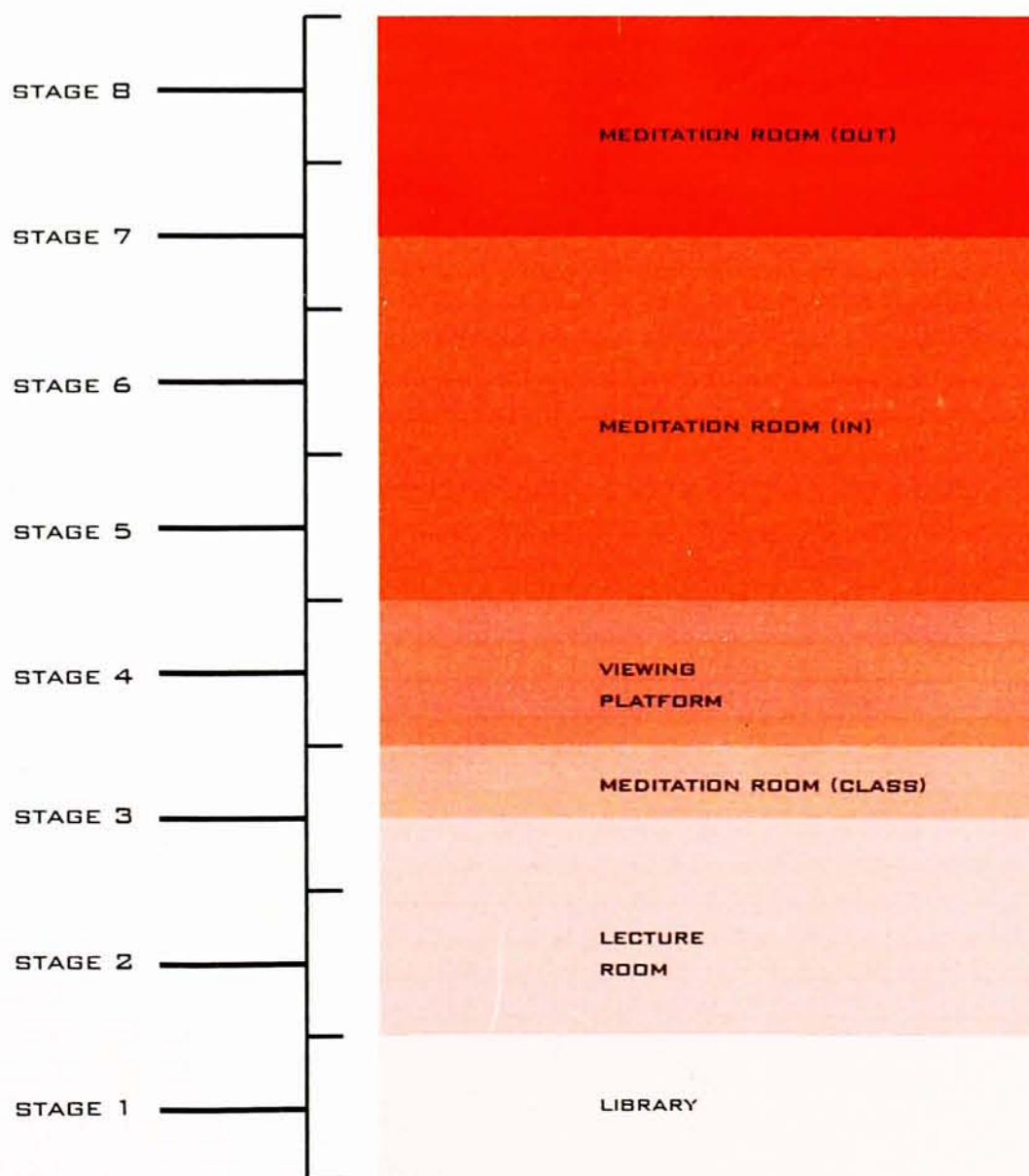
THE CONCEPT IS TESTED IN A MORE DETAILED LEVEL. SPACES OF DIFFERENT CHARACTERS ARE TRIED OUT. THE OUTER LOOP IS MODIFIED TO A SIMPLIFIED VERSION WHICH HARMONIZES THE INNER PART BETTER. THE MAIN PROGRAMS ARE FIXED WITH A SEQUENCE: LIBRARY, LECTURE THEATRE, MEDITATION CLASS ROOM, VIEWING PLATFORM, INDIVIDUAL MEDITATION ROOM(CLOSED), INDIVIDUAL MEDITATION ROOM(OPEN). EACH ROOM IS DESIGNED TO DEAL WITH THE FUNCTIONAL NEEDS.





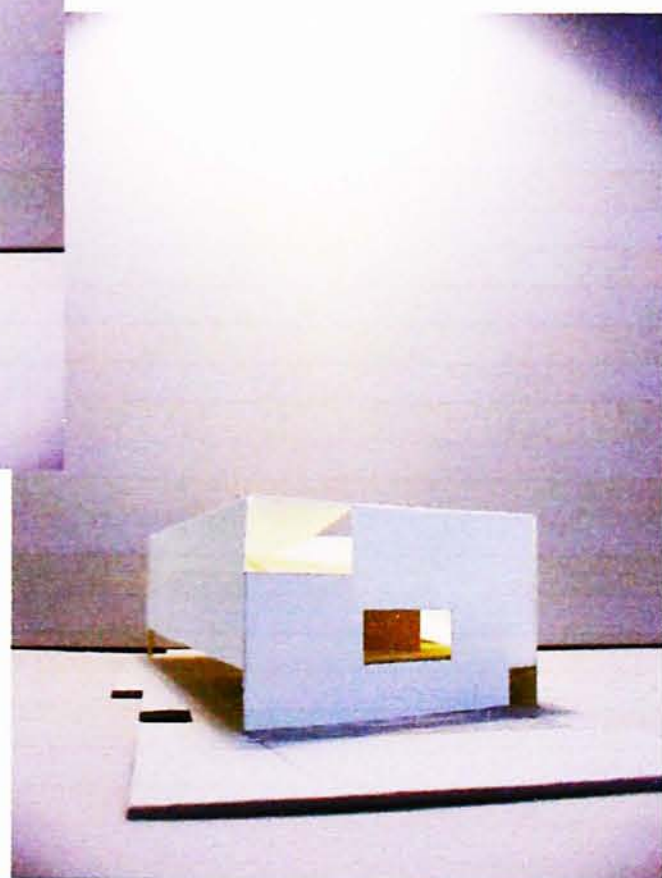
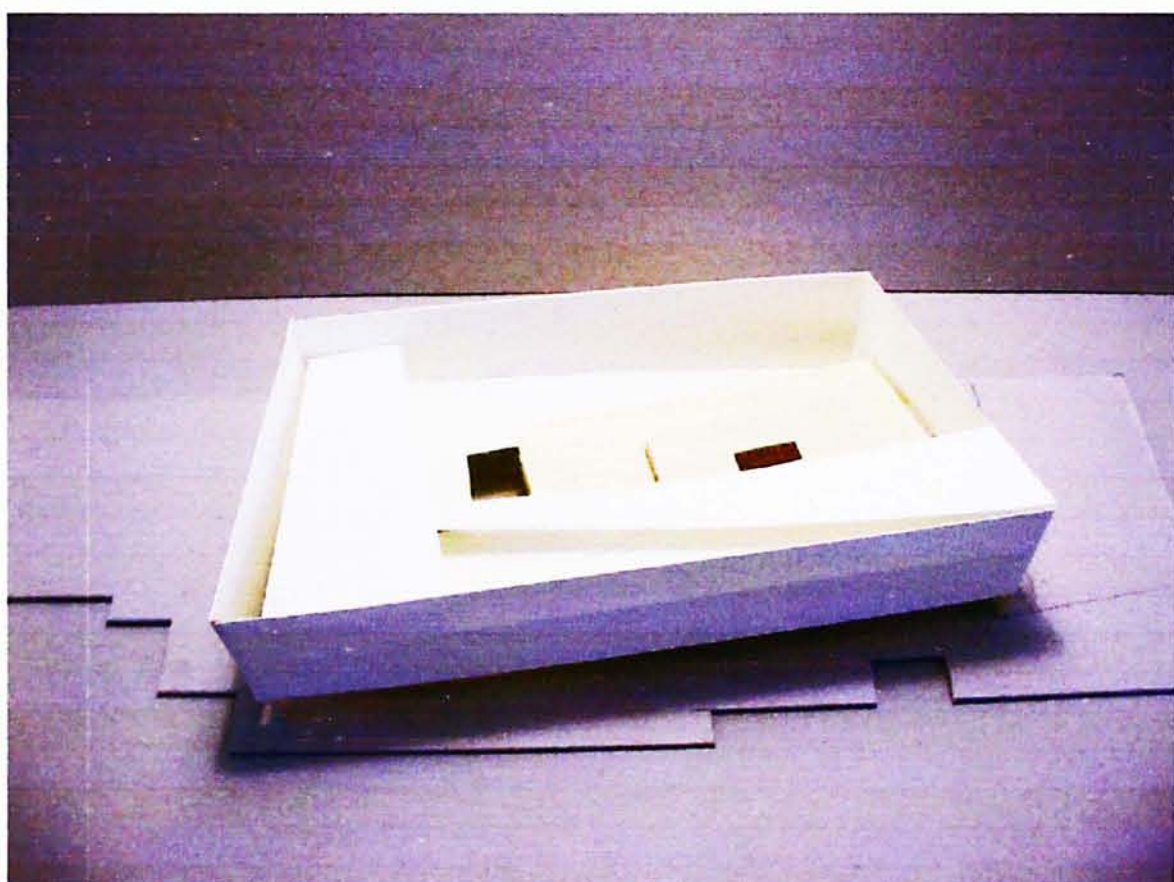
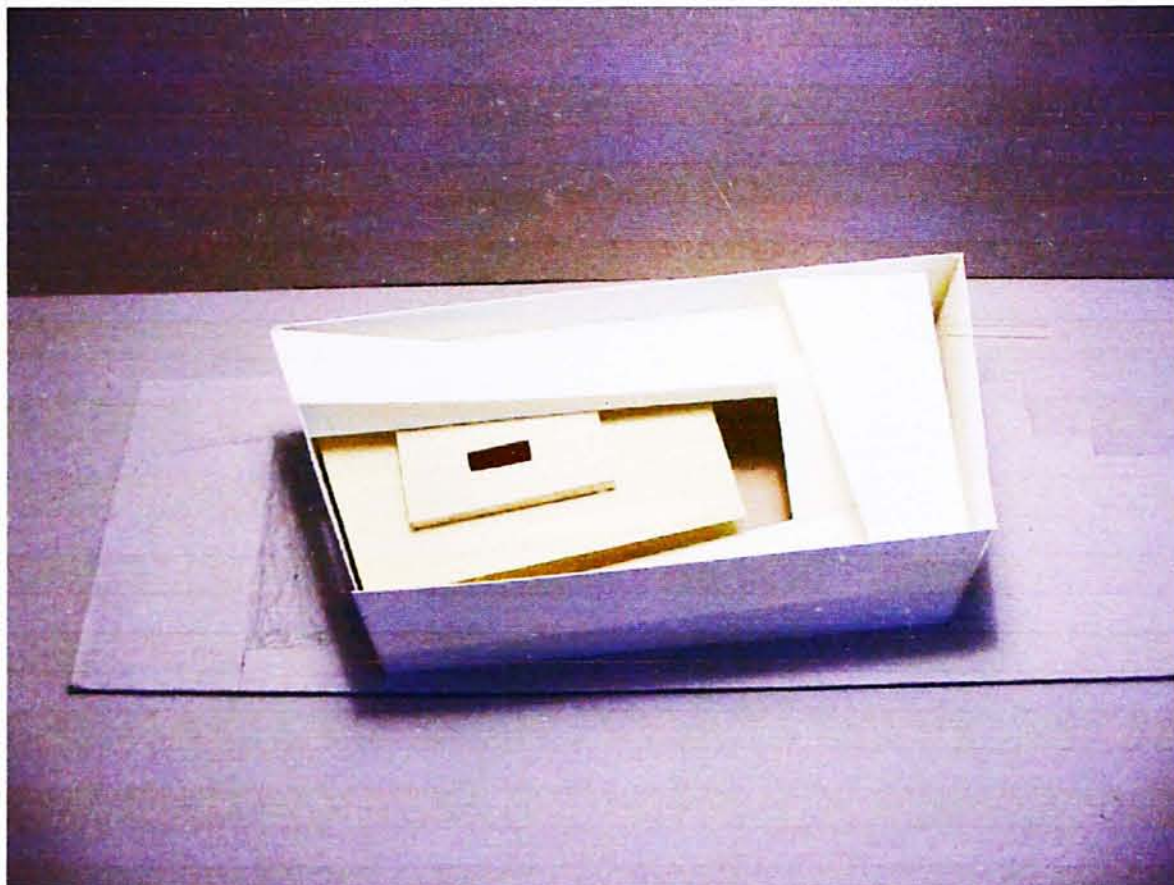


THE PROGRAM IS GENERATED FROM THE STORY OF THE OX AND THE HERDSMAN, WHICH IS AN OLD JAPANESE GRAPHICAL VISUALISATION OF THE PROCESS OF MEDITATION. STAGES IN MEDITATION STUDY ARE DESCRIBED IN STORY AND DRAWINGS TO HELP UNDERSTANDING OF METAPHYSICAL IDEAS. PROGRESS OF DEALING WITH A WILD OX IS USED TO EXPLAIN THE PROGRESS OF MEDITATION TO ATTAIN CALM AND PEACE. THE STAGES ARE THEN COMBINED WITH THE IDEA OF SPIRAL.

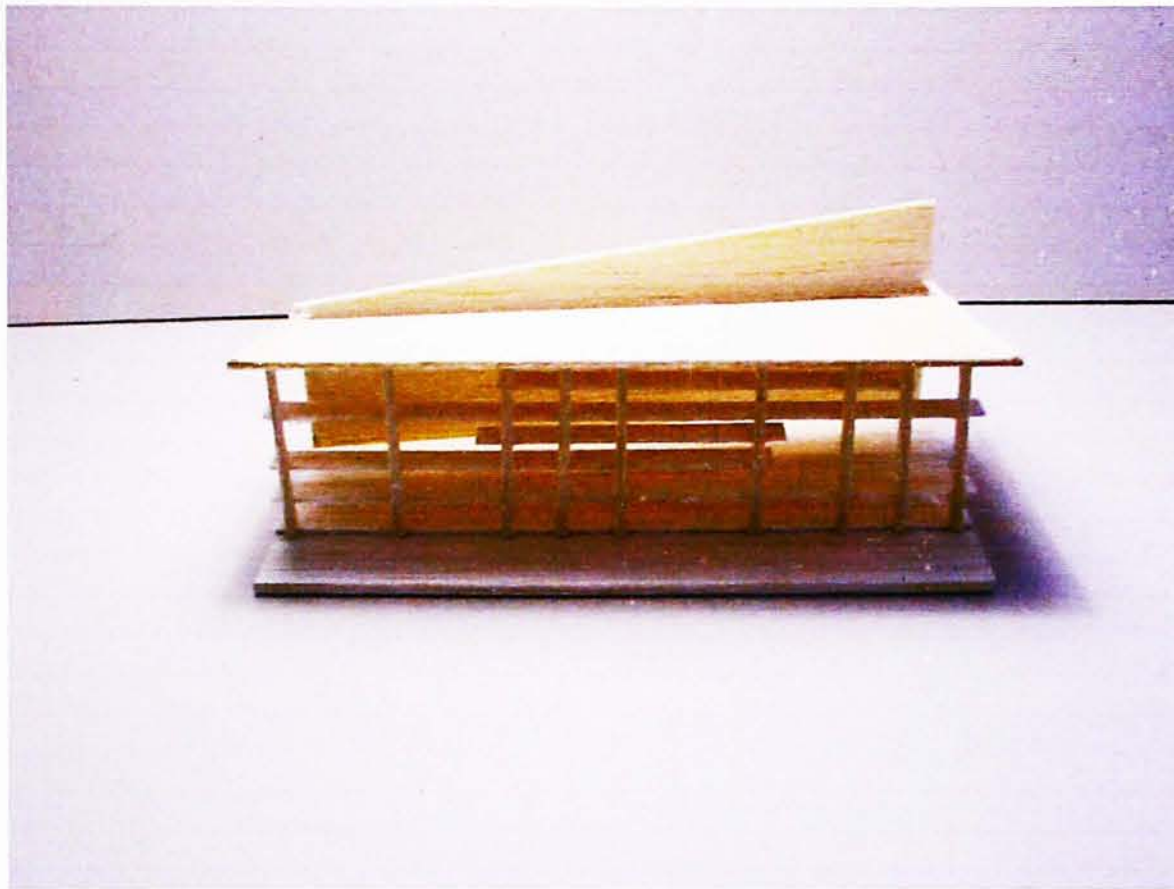




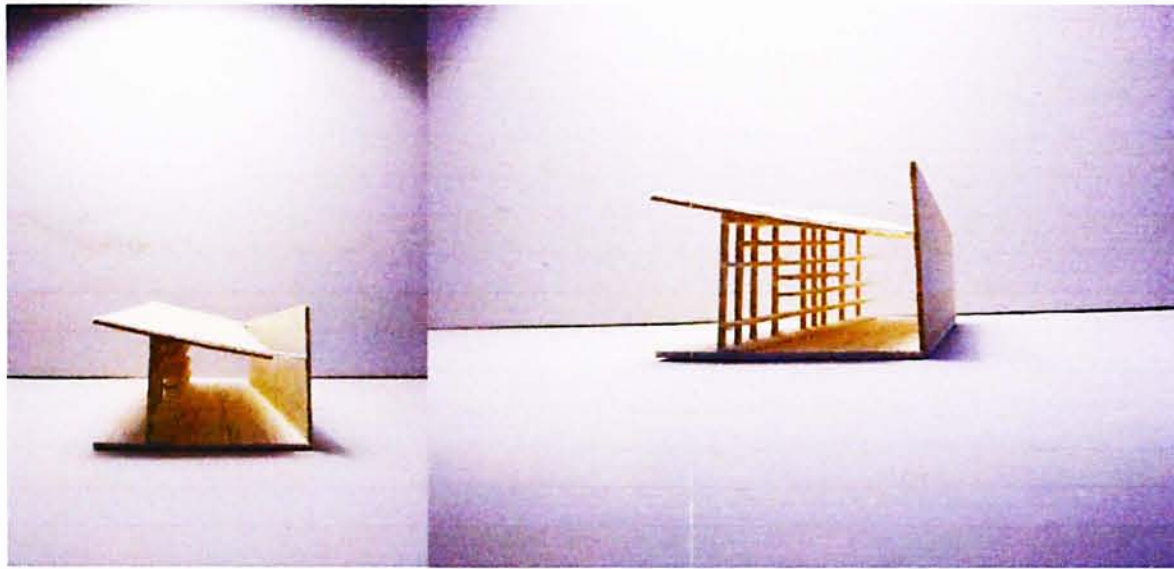
AN ALTERNATIVE IS BEING TESTED. A MORE ENCLOSED OPTION IS TRIED FOR A MORE SOLITUDE ATMOSPHERE. HOWEVER, THE SCHEME CREATES A MORE DENSE FEELING IN AN ALREADY SMALL SITE, INCREASING THE SURROUNDINGS' DENSITY. THE SPIRAL CONCEPT IS ALSO SOMEHOW LOST IN THIS SCHEME.



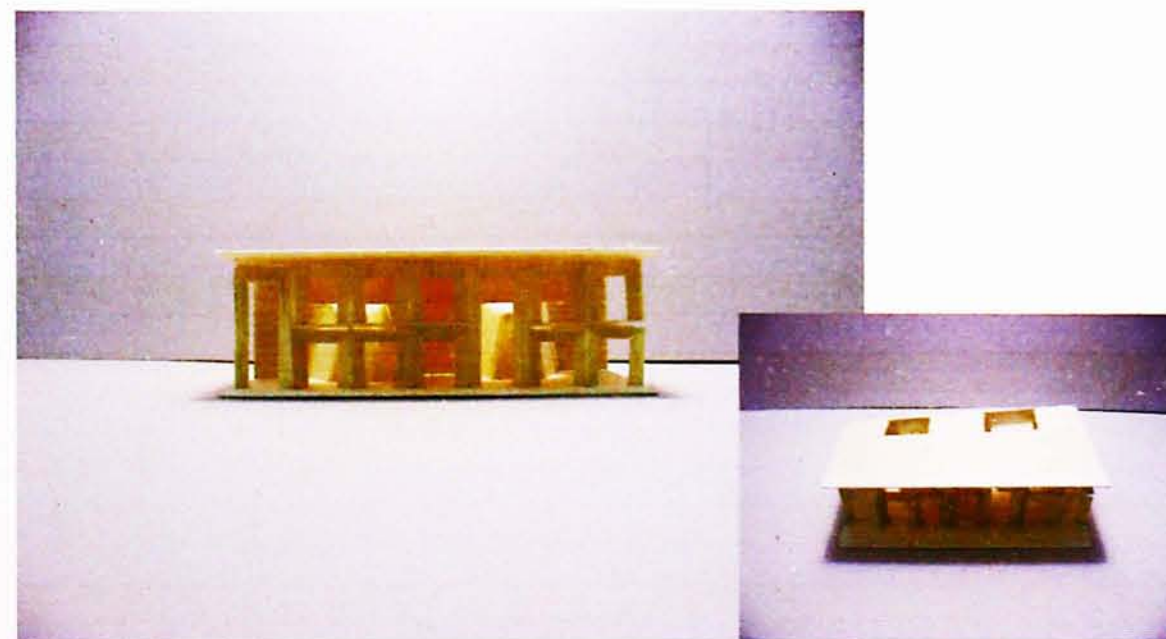
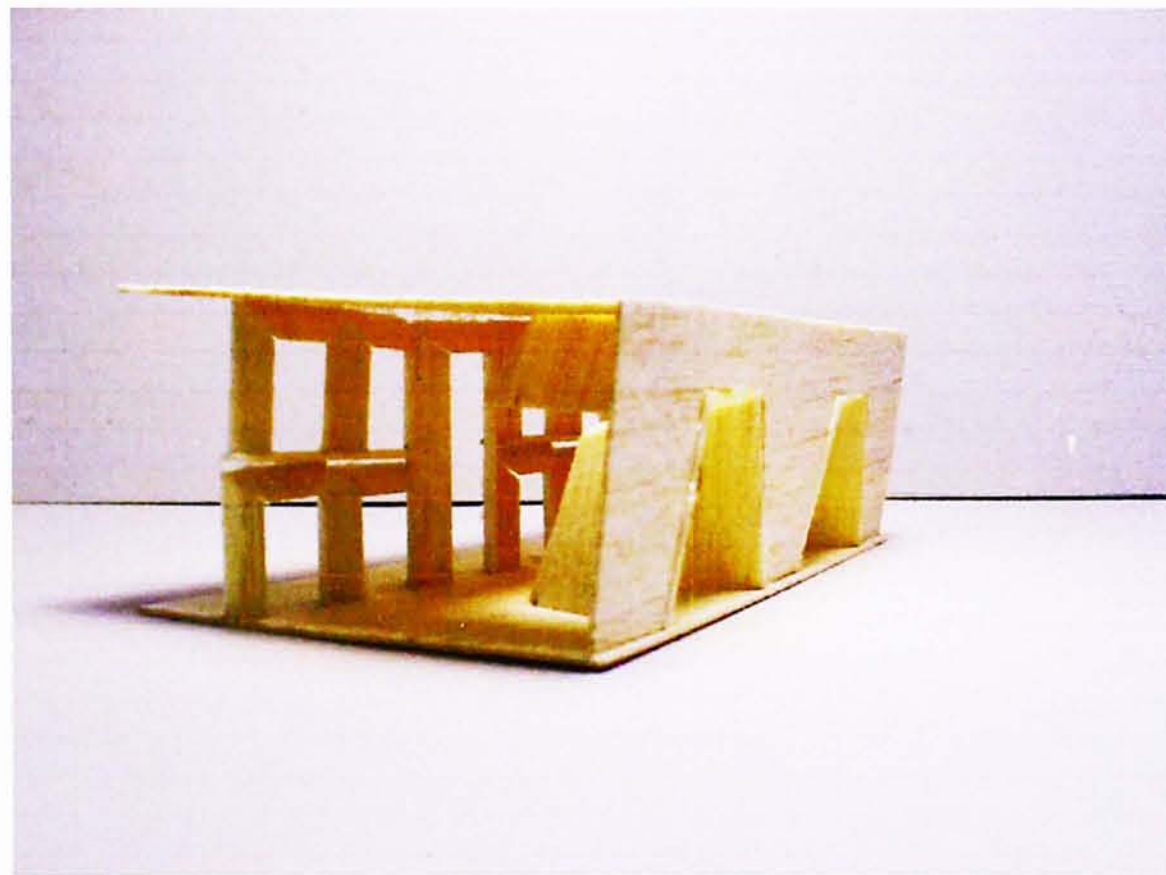




AT THE SAME TIME, A SERIES OF WORKING MODELS ARE MADE TO TEST OUT DIFFERENT POSSIBILITIES FOR THE SEQUENCE OF SPACES. THE IDEA OF 'STATE CHANGING MOMENT' IS INTRODUCED. EVERY ACTIVITY HAS A MOMENT WHEN THE PARTICIPATORS START FOCUSING ON THE ACTIVITY. THE ARCHITECTURAL IDEA THUS IS ENHANCING THIS CHANGE OF STATE.

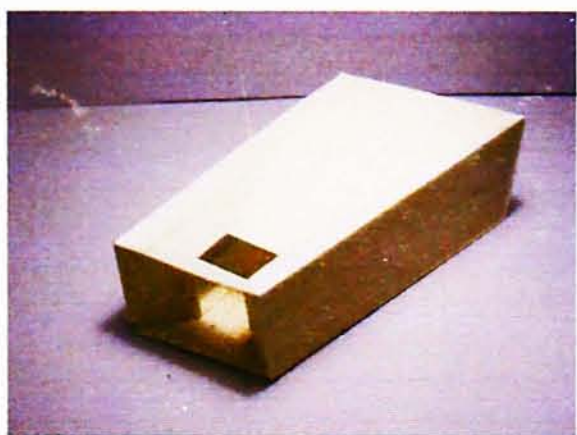
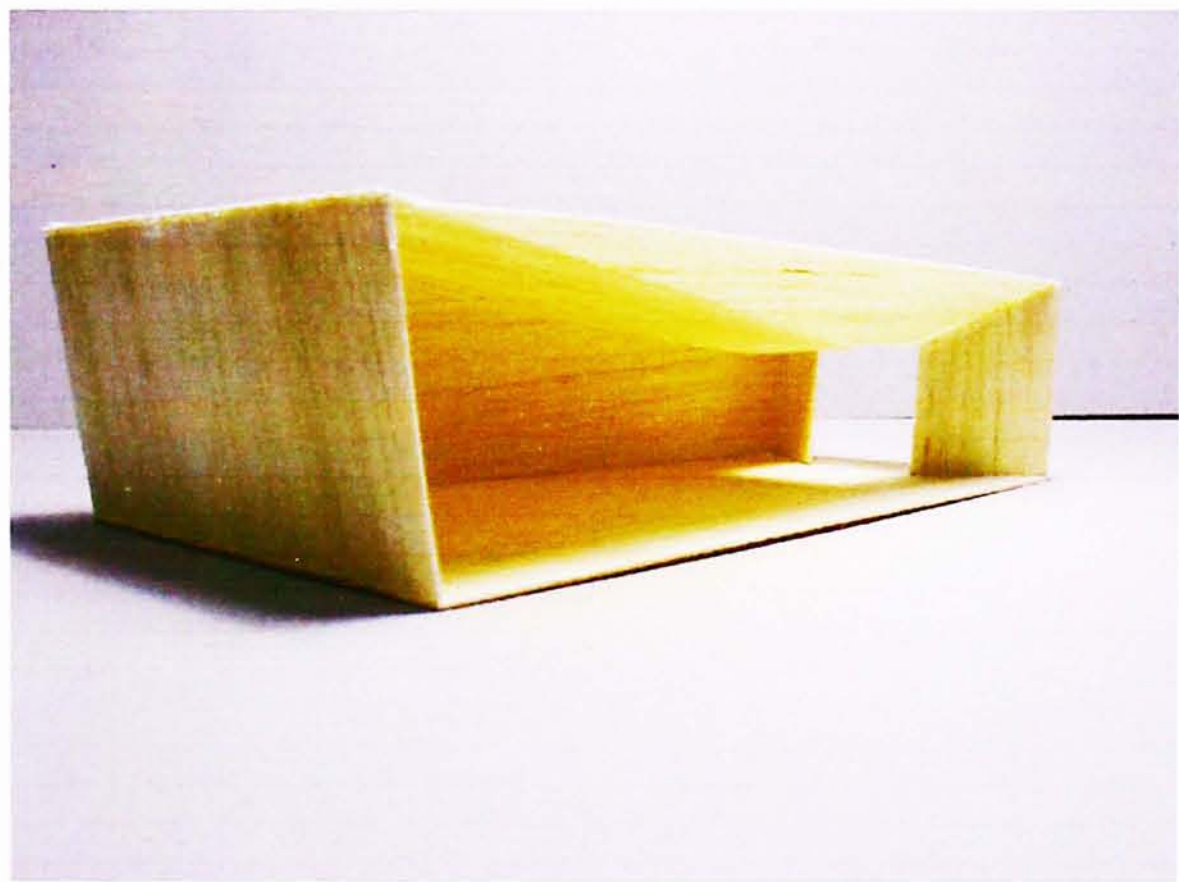
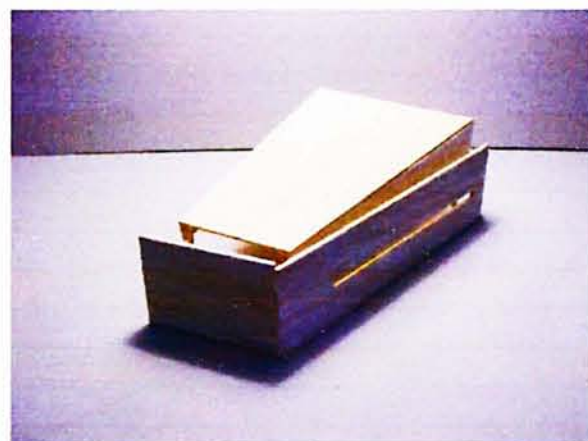
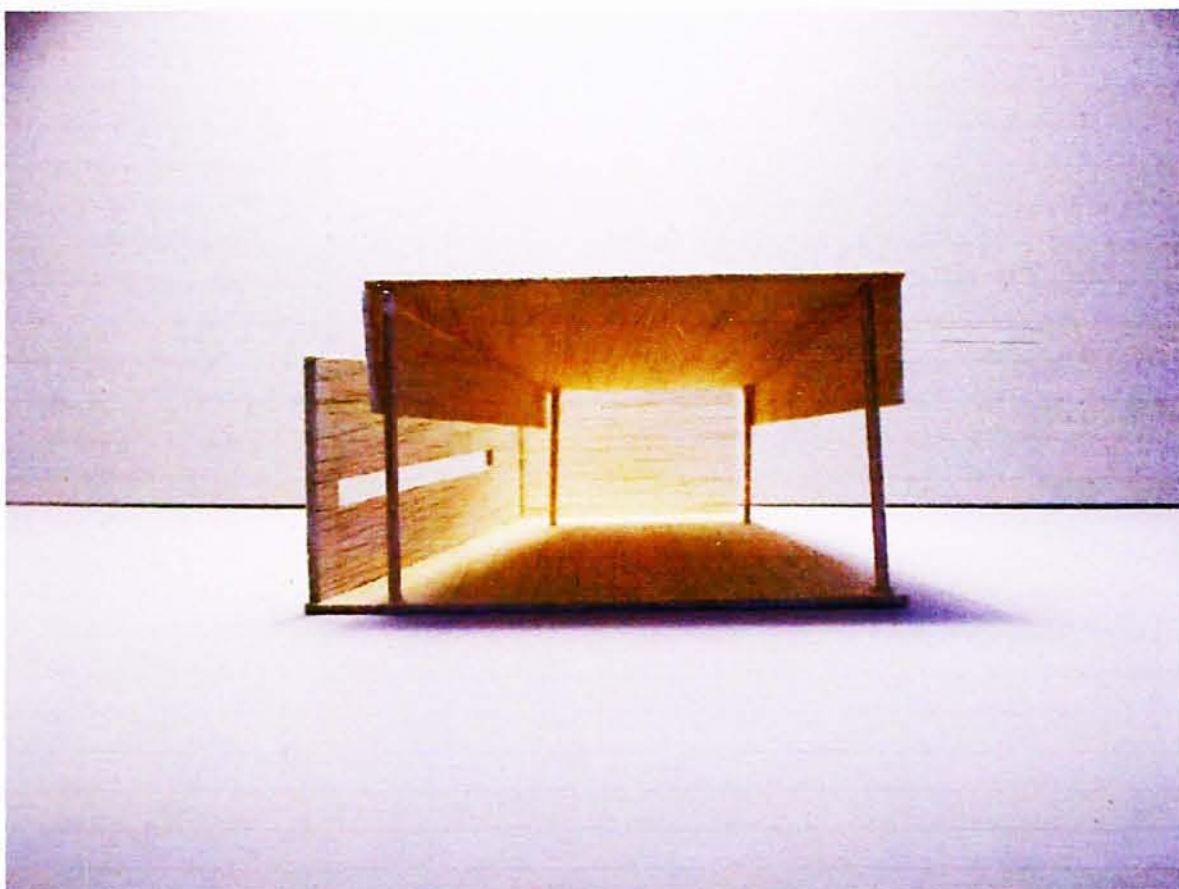


THERE ARE TWO MAIN MOMENTS IN LIBRARY. THE FIRST ONE IS TAKING A BOOK FROM THE BOOK-SHELF. THE IDEA TRIED IS TO USE THE BOOK TO FORM A PATTERN WHICH THE PEOPLE CAN IDENTIFY A CHANGE IN PATTERN. THE READING PATTERN OF THE LIBRARY CAN THEN BE NOTED. ANOTHER MOMENT IS WHEN PEOPLE LAY BACK AND START READING. SKYLIGHT WORKS TOGETHER WITH RESTING UNIT TO FORM A DISTINCT WORLD FOR READING.

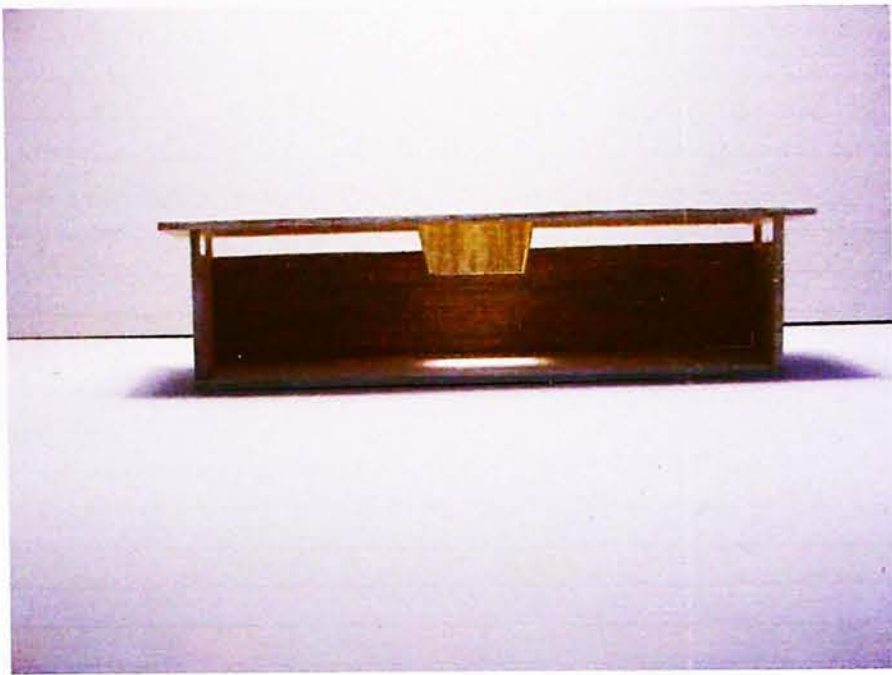




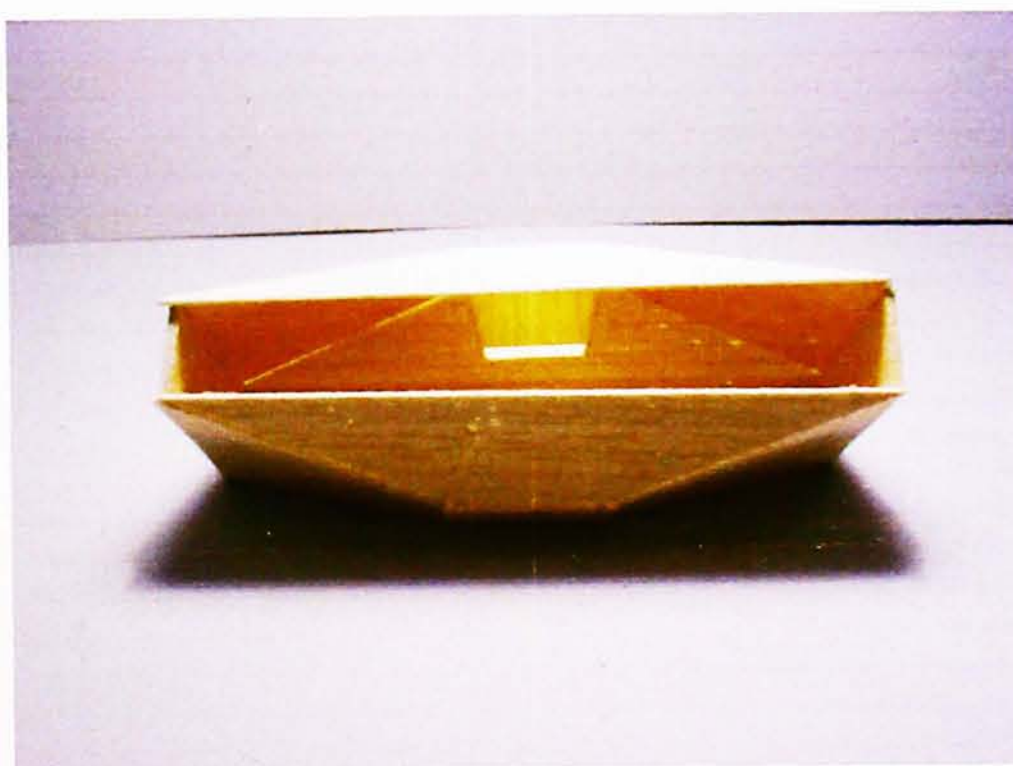
A LECTURE STARTS WHEN THE LECTURER STEPS UP AND THE AUDIENCES SIT BACK. LIGHT AND DARKNESS ARE USED TO SHOW THIS RELATIONSHIPS IN A LECTURE THEATRE.





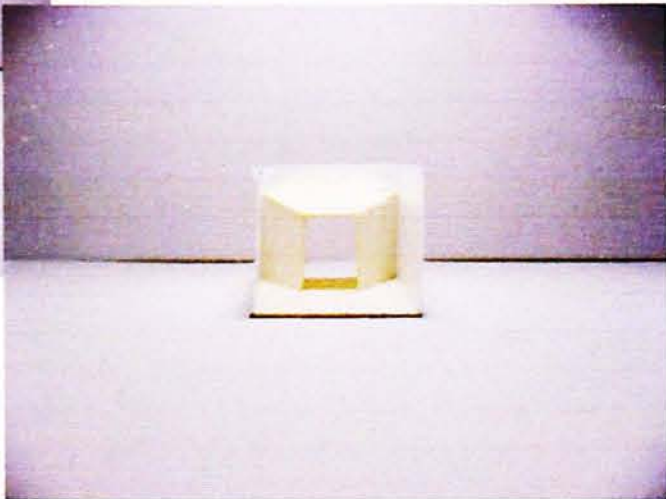
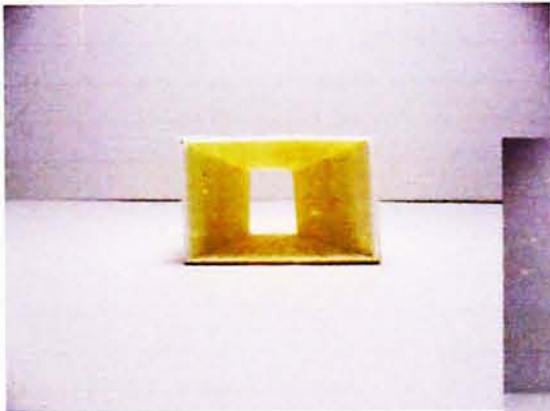
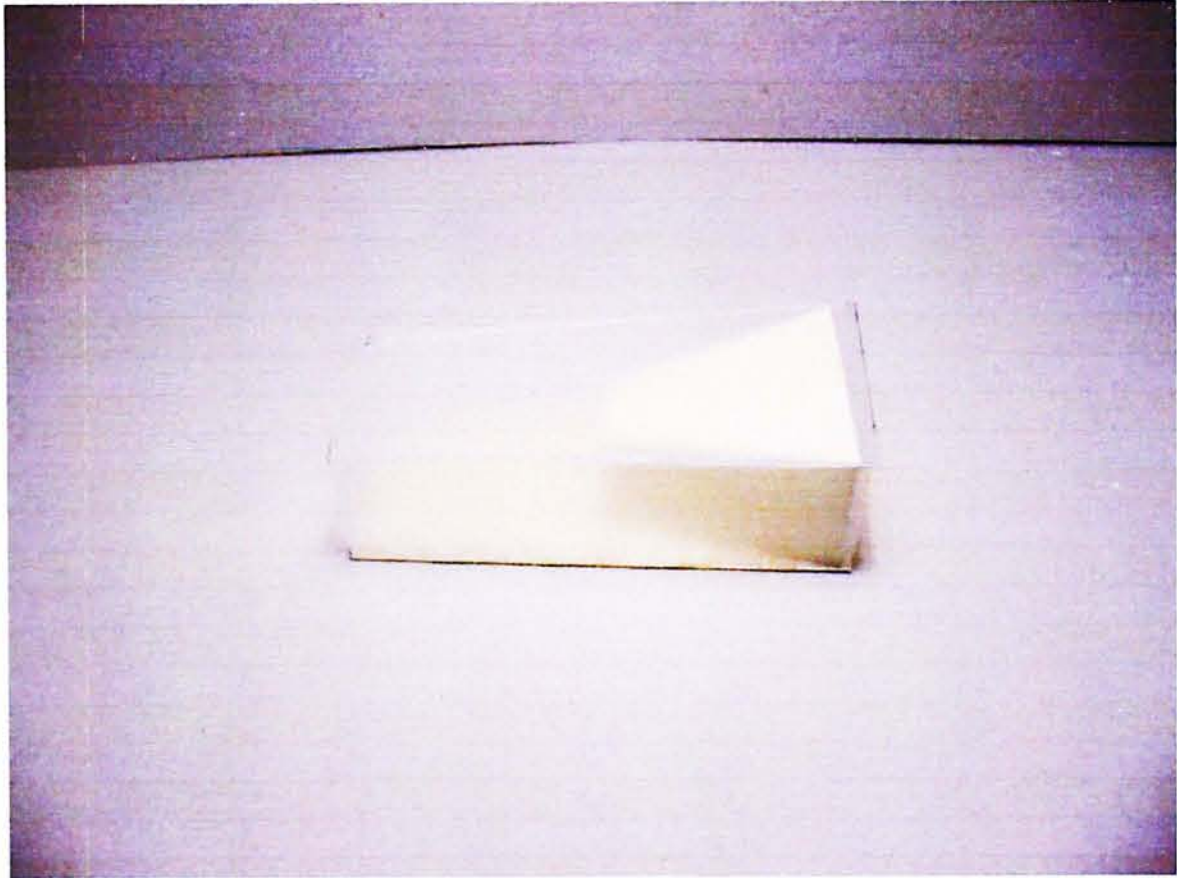
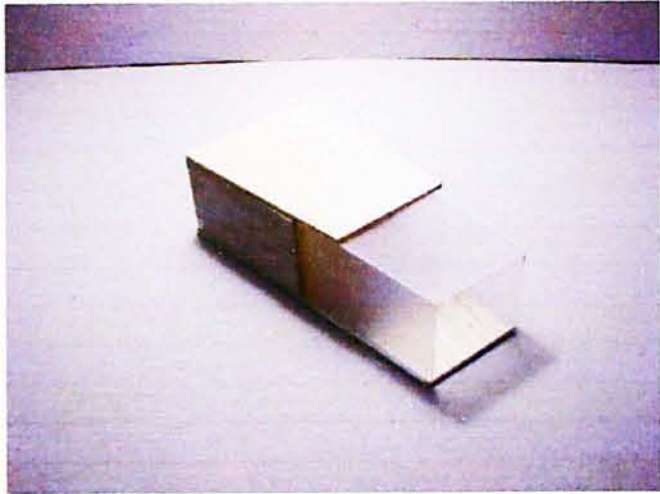
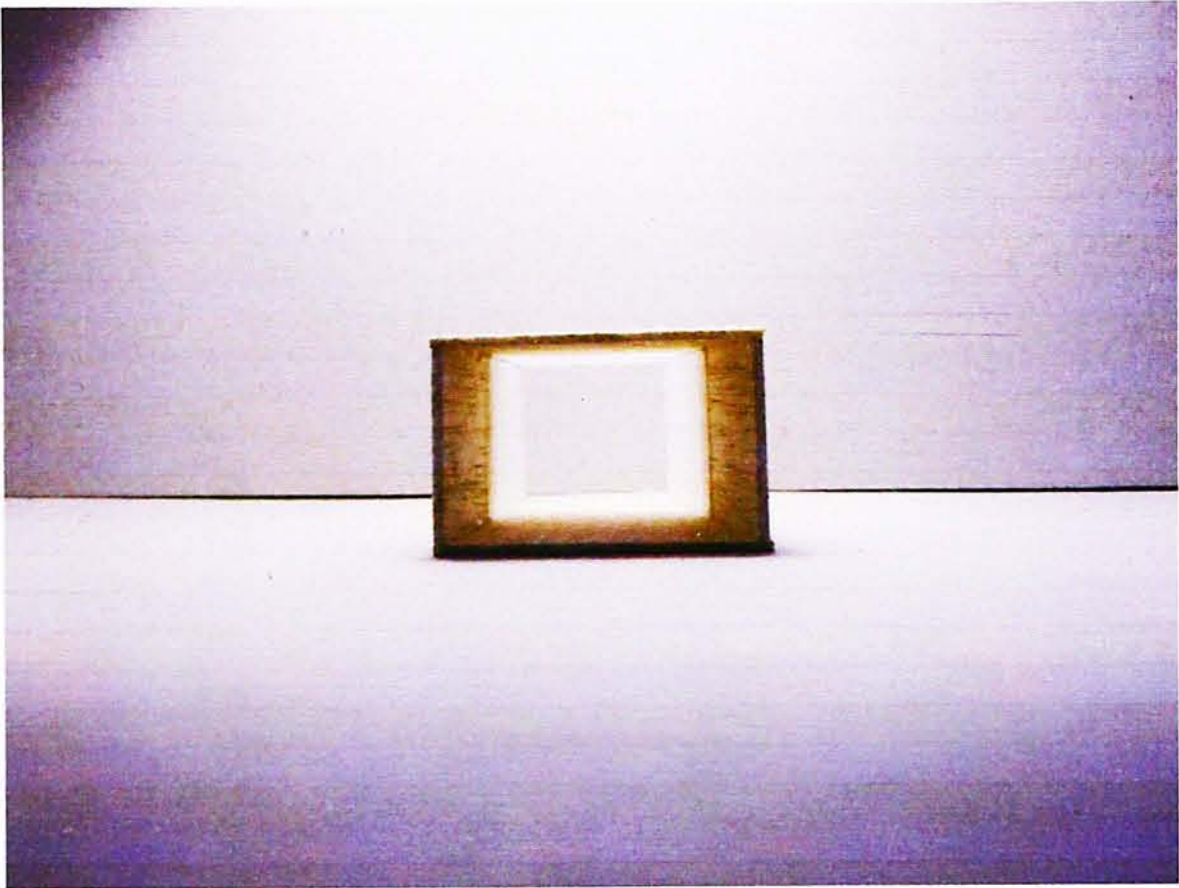


THE MEDITATION CLASSROOM  
HAVE A SIMILAR CHARACTER TO  
THAT OF LECTURE THEATRE. ADDI-  
TIONAL POINTS ARE THAT THE  
CLASSROOM HAS A CENTRAL FO-  
CUS AND THE GROUND FLOOR IS  
INCLINED FOR THE MEDITATION  
POSTURE.

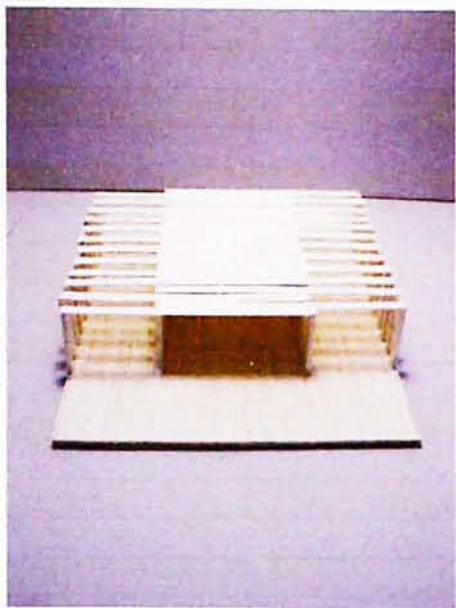




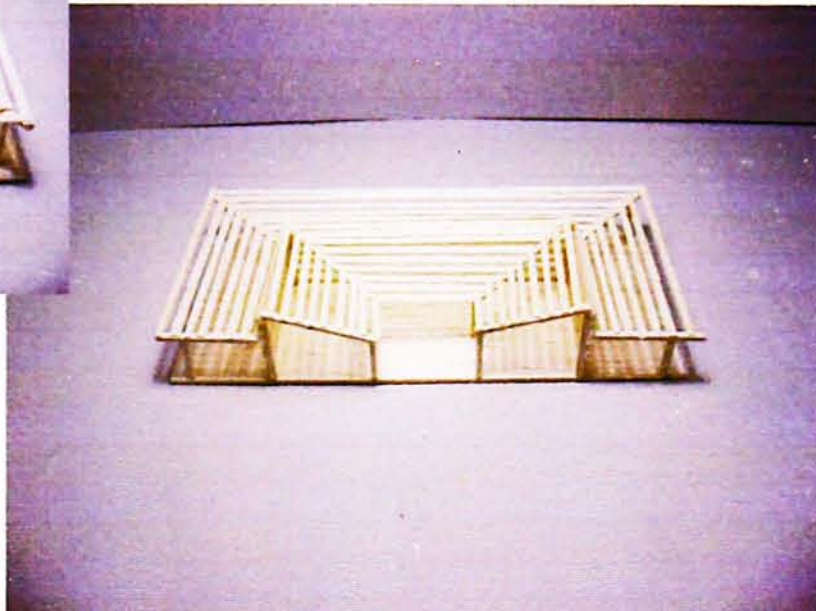
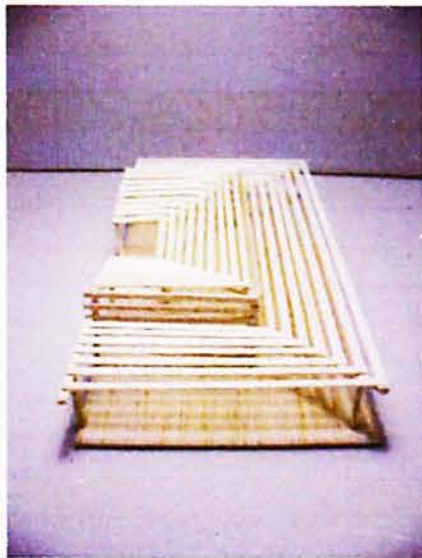
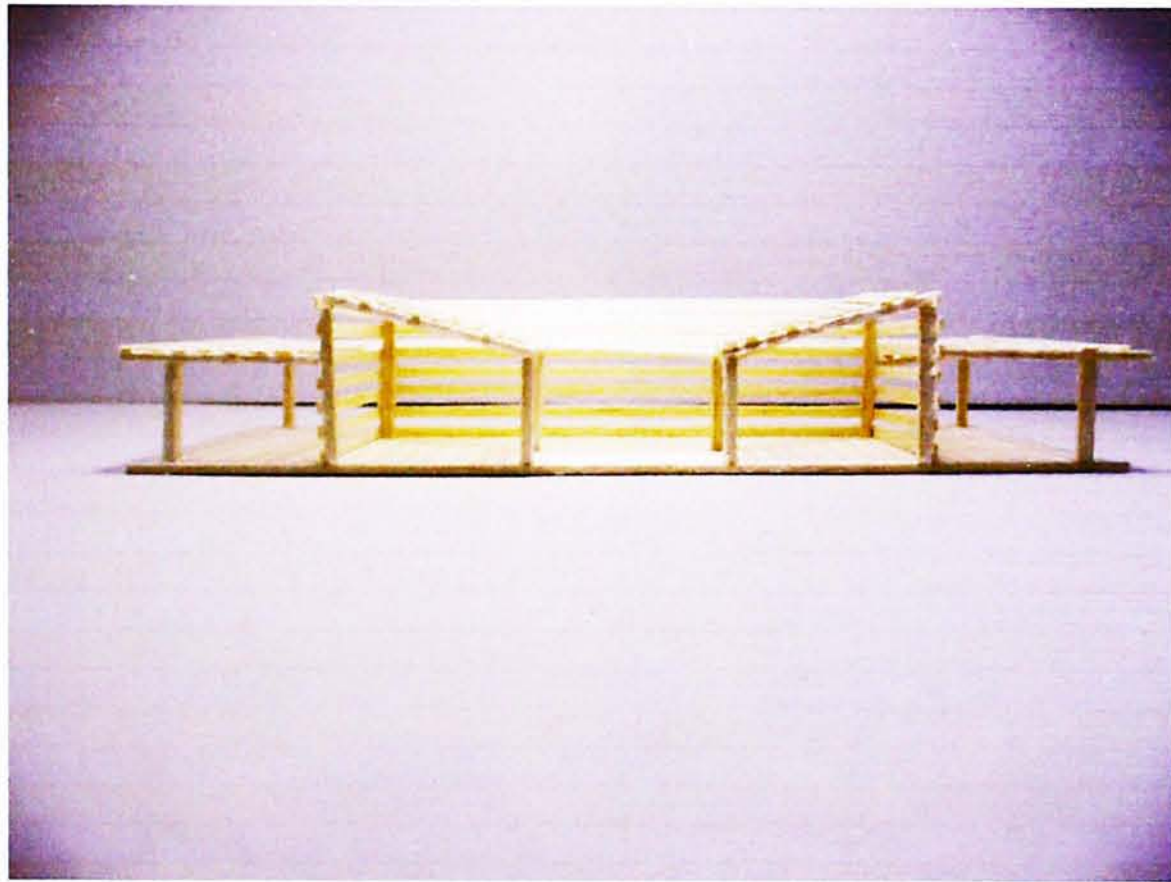
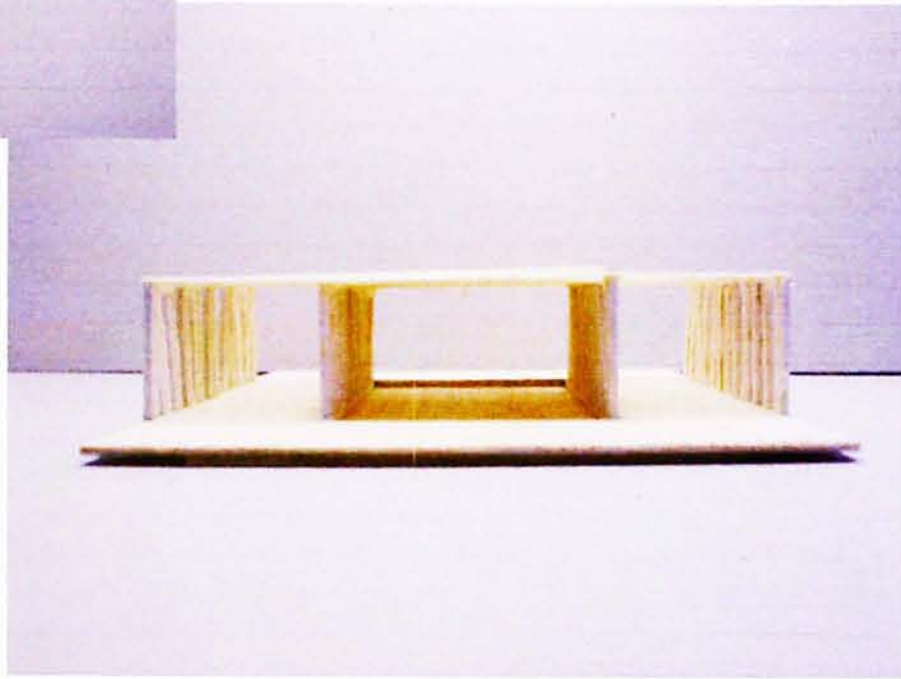
THE VIEWING PLATFORM IS A PLACE FOR PEOPLE TO LOOK BACK INTO ORDINARY LIFE FROM A DIFFERENT VIEWPOINT. THE IMPORTANT MOMENT IS WHEN THE PEOPLE ENTER THE PLATFORM. A SHARP CONTRAST IN OPENESS AND LIGHT IS CREATED.





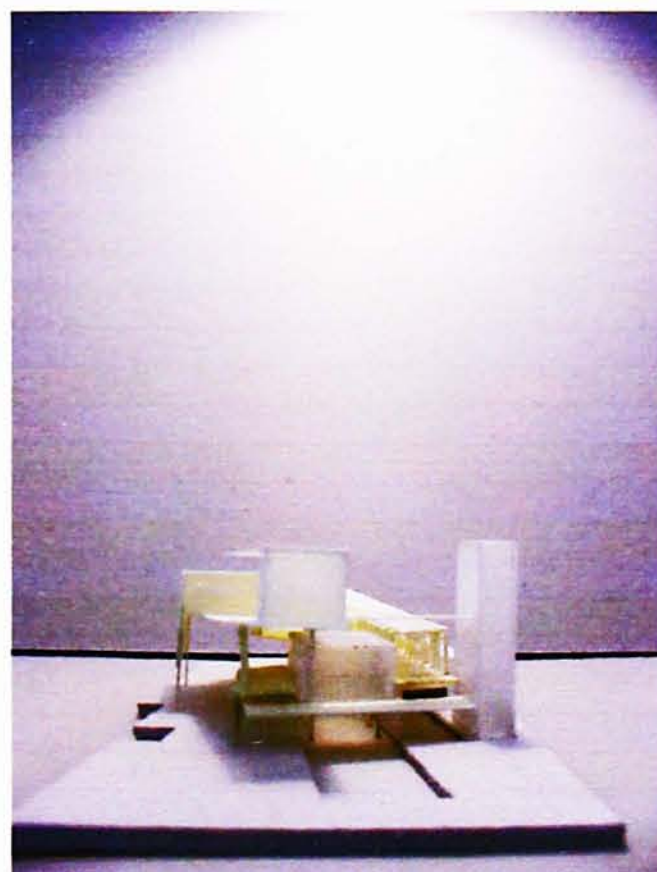
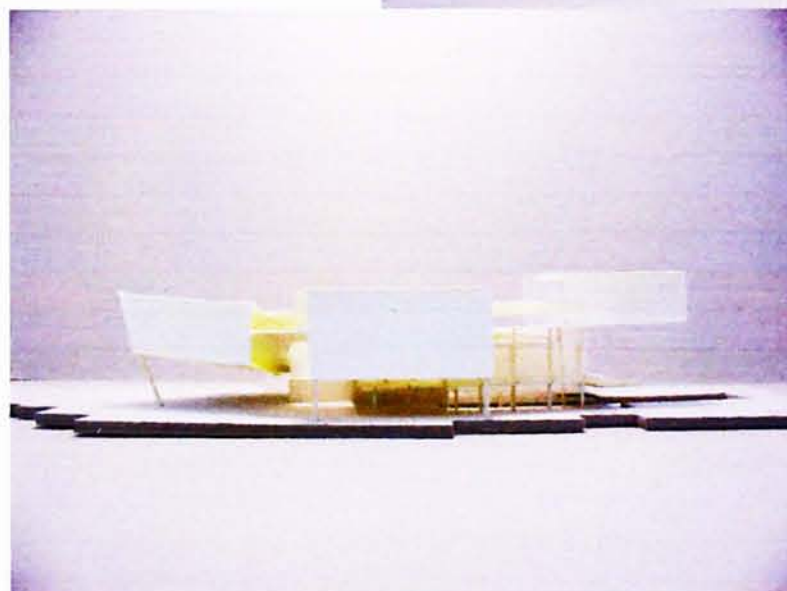
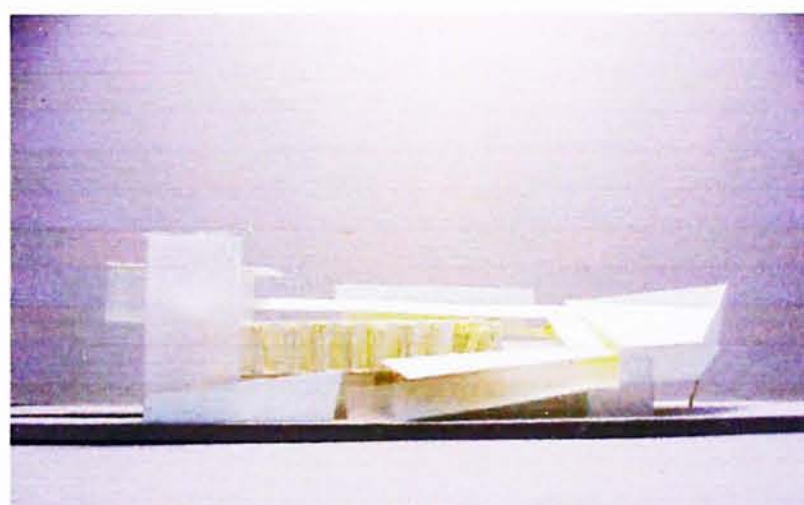
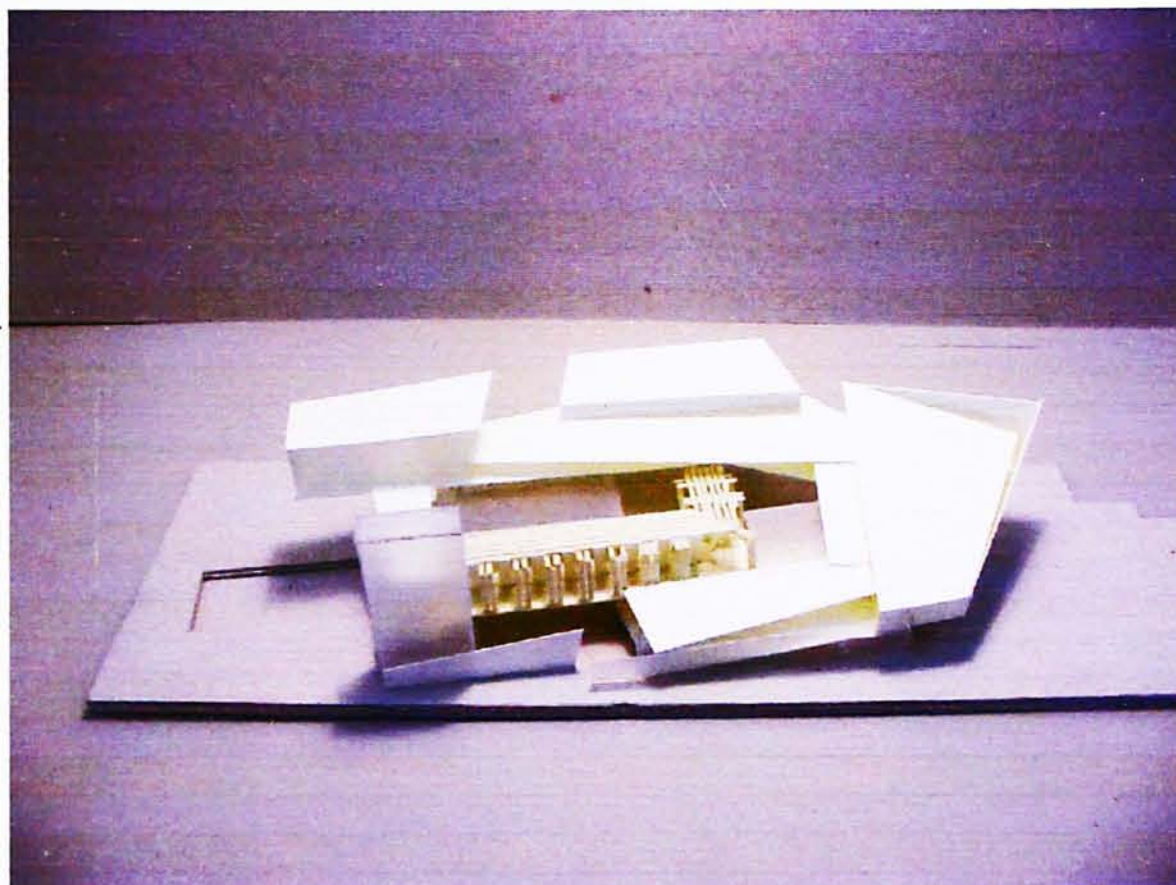


MEDITATION ROOM IS DIVIDED INTO TWO PARTS: THE OPEN ONE AND THE CLOSED ONE. THE MODELS TESTED FOCUS ON THE TARGET FOR MEDITATION: DARKNESS, LIGHT AND OUTSIDE ENVIRONMENT.

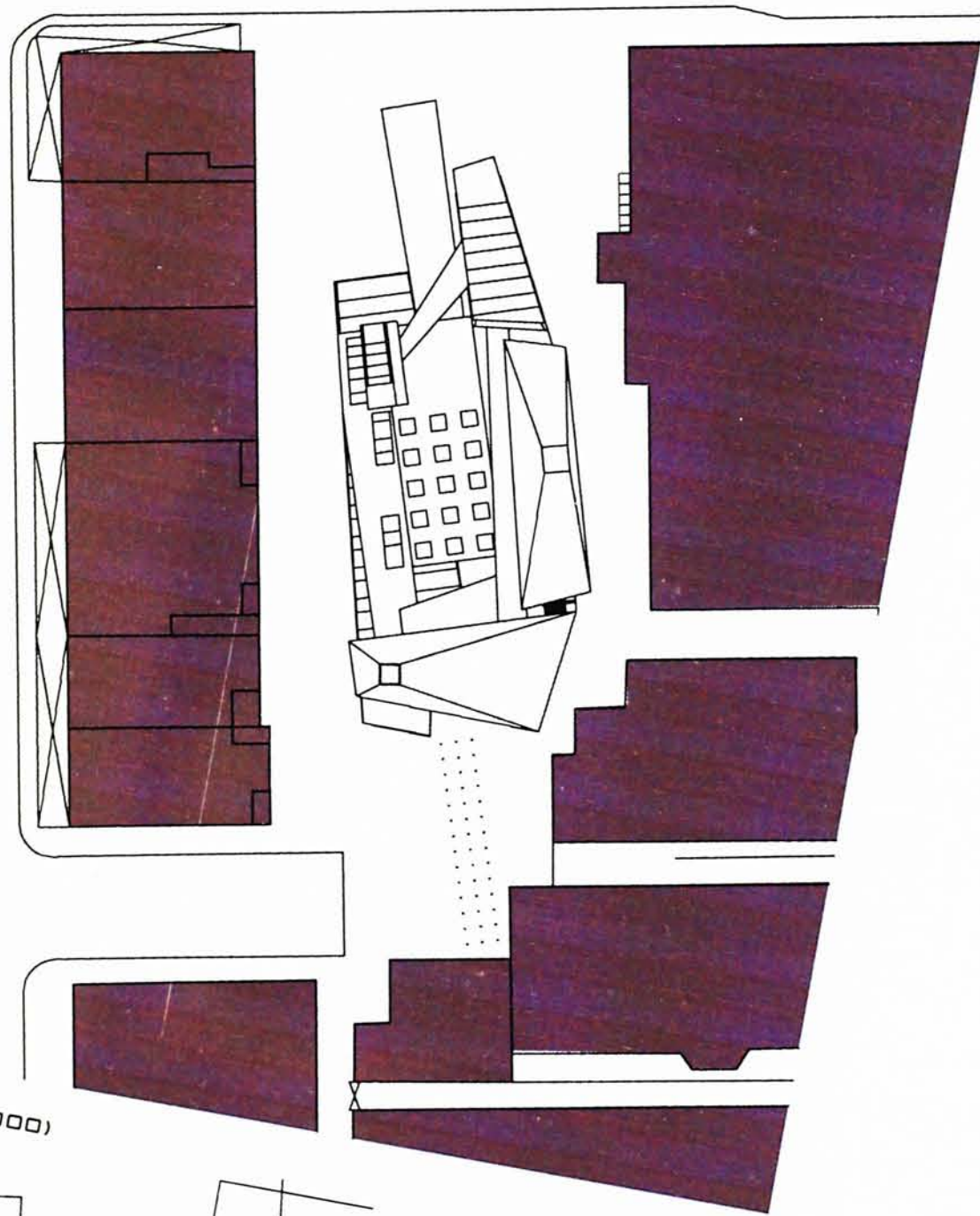
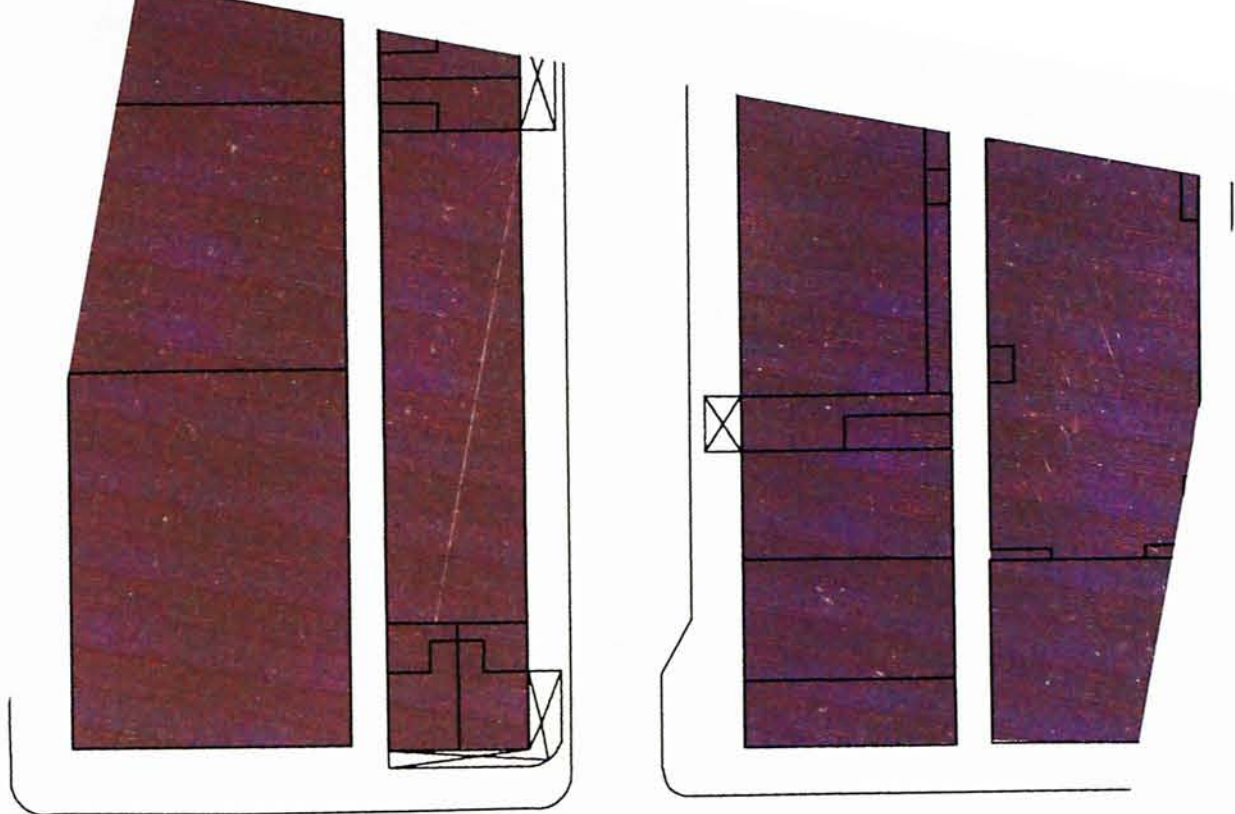




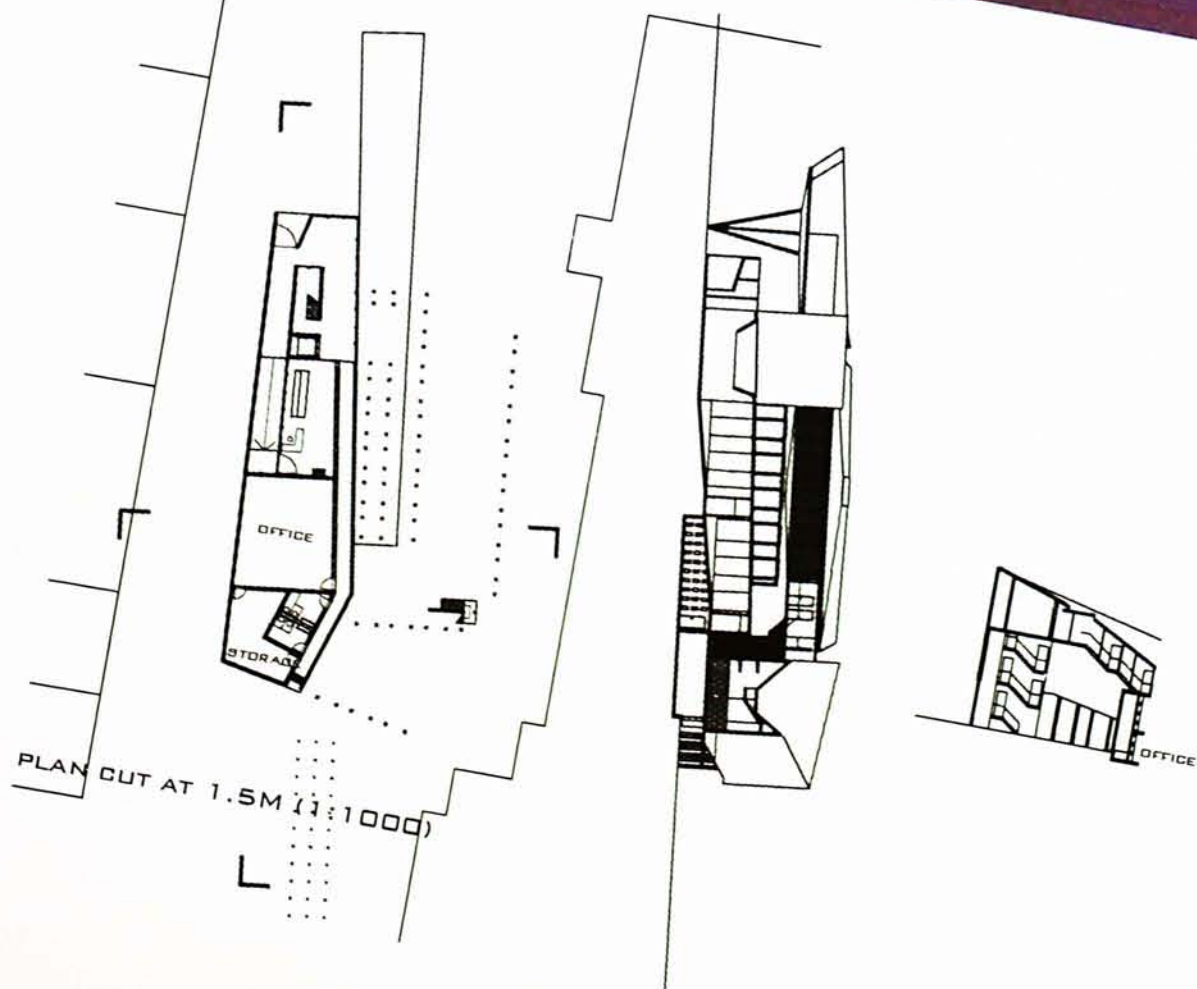
THE OVERALL FORM IS BEING FI-  
NALISED AT THE SAME TIME.  
FORMS ARE ADJUSTED IN SCALE  
TO FIT THE PROPER FUNCTIONS.  
THE COVERED OPEN SPACE ON  
THE GROUND FLOOR IS PLANNED  
FOR PUBLIC USAGE, WHICH IS  
LANDSCAPED FOR MEDITATION RE-  
LATED FUNCTIONS.





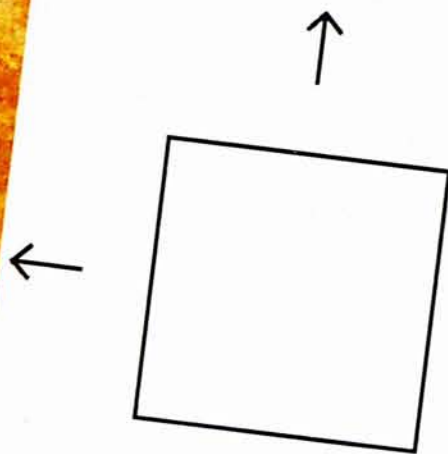


SITE PLAN (1:1000)



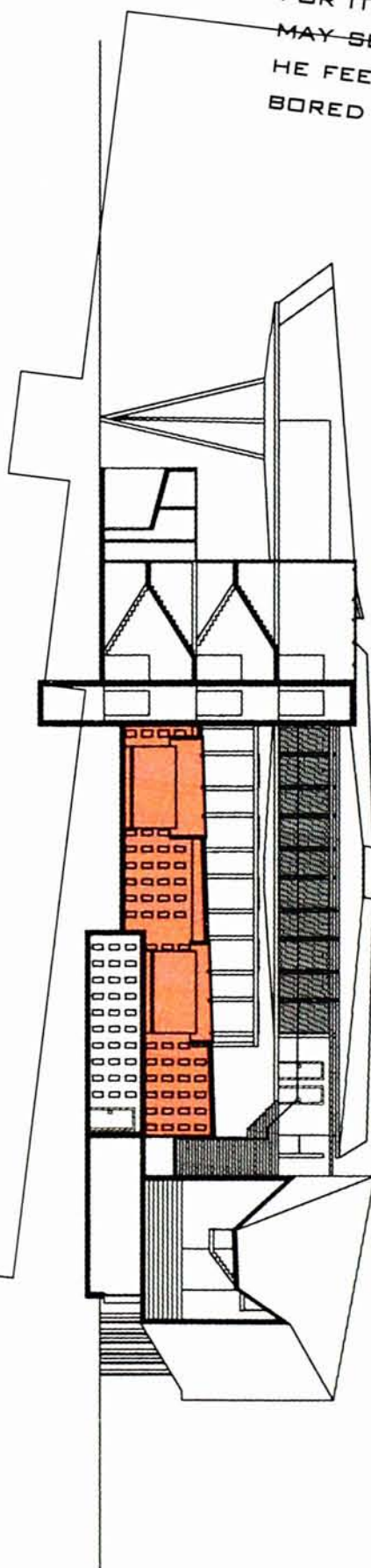
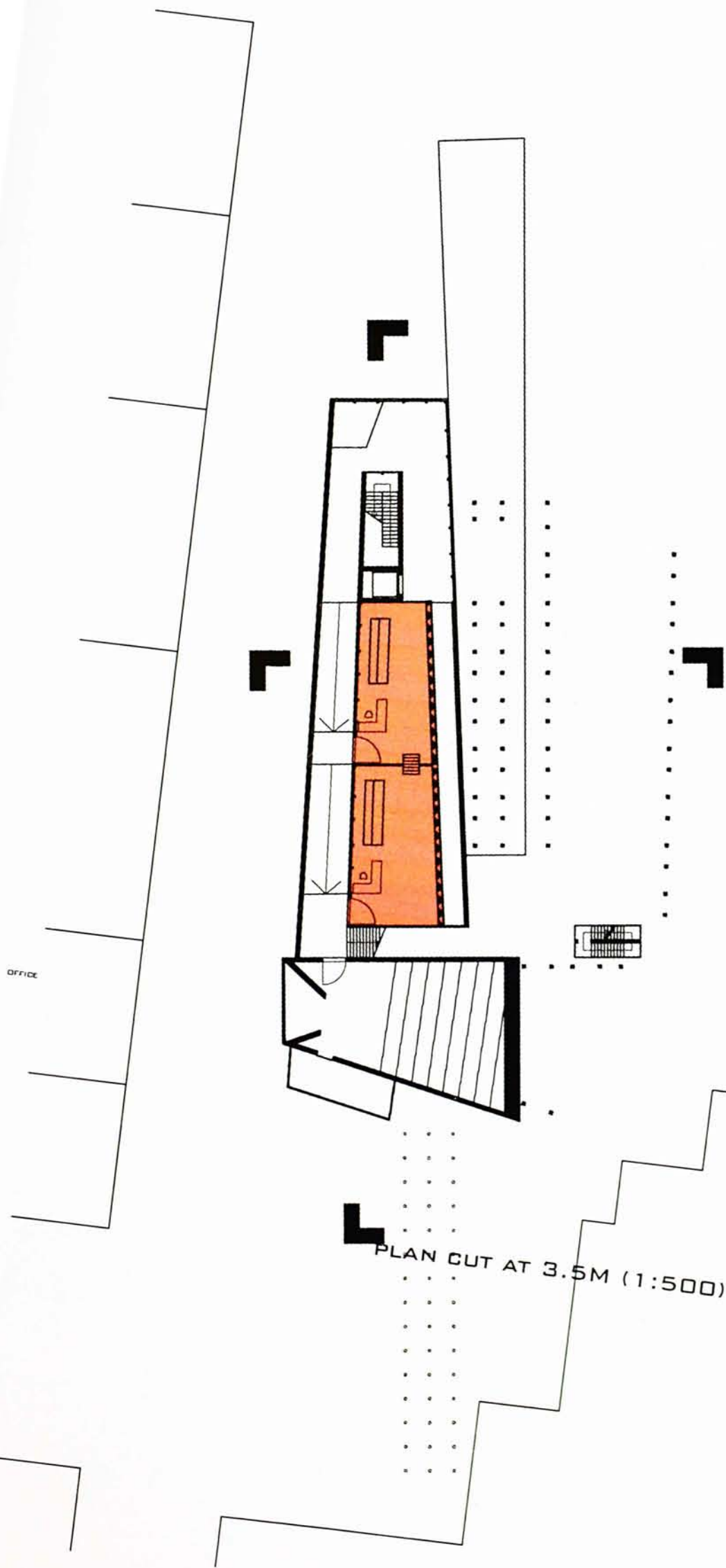
PLAN CUT AT 1.5M (1:1000)





- A) O1
- B) TO QUESTION WHAT HUMAN BEINGS ARE
- C) LIBRARY
- D) SEARCH FOR INFORMATION, GET INTO READING WORLD
- E) GRID BOOKSHELVES, SEAT WITH SKYLIGHT

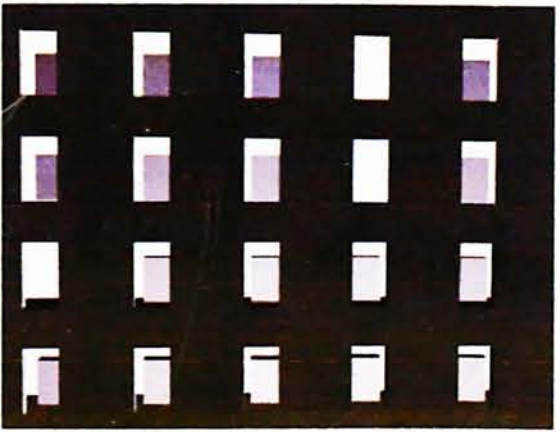
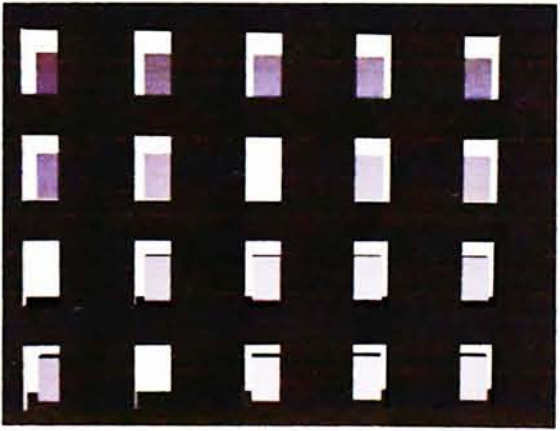
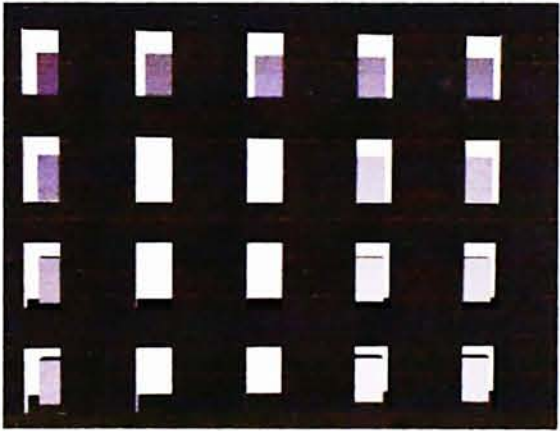
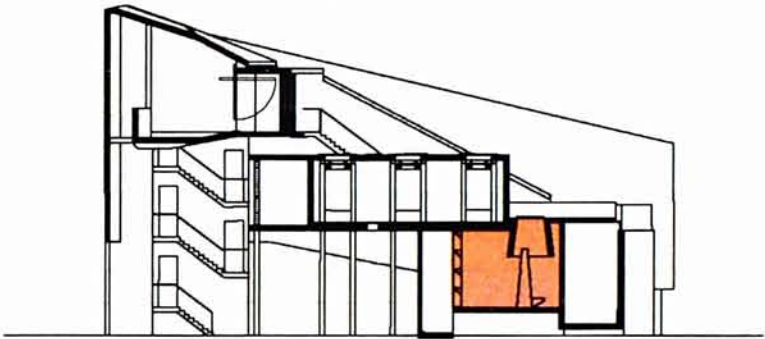
THE SEARCH FOR THE OX  
IN THE PICTURE THE PERSON SYMBOLISES THE EGO WHILE THE OX SYMBOLISES THE REGION OF THE UNCONSCIOUSNESS. THE SEARCH FOR THE OX DENOTES THE AWARENESS OF THE EXISTENCE OF A DEFICIT AND THE INITIAL SEARCH FOR ITS CAUSES. THE HERDSMAN MAY SENSE THE DEFICIT BECAUSE HE FEELS LOST, ISOLATED, BORED OR AFRAID.





THE OX HAS NEVER REALLY GONE  
 ASTRAY, SO WHY SEARCH FOR IT?  
 HAVING TURNED HIS BACK ON HIS  
 TRUE-NATURE, THE MAN CANNOT  
 SEE IT. BECAUSE OF HIS DEFILE-  
 MENTS HE HAS LOST SIGHT OF  
 THE OX. SUDDENLY HE FINDS  
 HIMSELF CONFRONTED BY A MAZE  
 OF CRISSCROSSING ROADS.  
 GREED FOR WORLDLY GAIN AND  
 DREAD OF LOSS SPRING UP LIKE  
 SEARING FLAMES, IDEAS OF RIGHT  
 AND WRONG DART OUT LIKE DAG-  
 GERS.

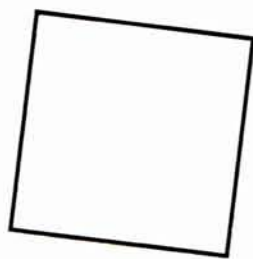
DESOLATE THROUGH FORESTS  
 AND FEARFUL IN JUNGLES,  
 HE IS SEEKING AN OX WHICH HE  
 DOES NOT FIND.  
 UP AND DOWN DARK, NAMELESS,  
 WIDE-FLOWING RIVERS,  
 IN DEEP MOUNTAIN THICKETS HE  
 TREADS MANY BYPATHS.  
 BONE-TIRED, HEART-WEARY, HE  
 CARRIES ON HIS SEARCH  
 FOR THIS SOMETHING WHICH HE  
 YET CANNOT FIND.  
 AT EVENING HE HEARS CICADAS  
 CHIRPING IN THE TREES.



SEAT FOCUSED, BRING READER INTO THE WORLD OF READING

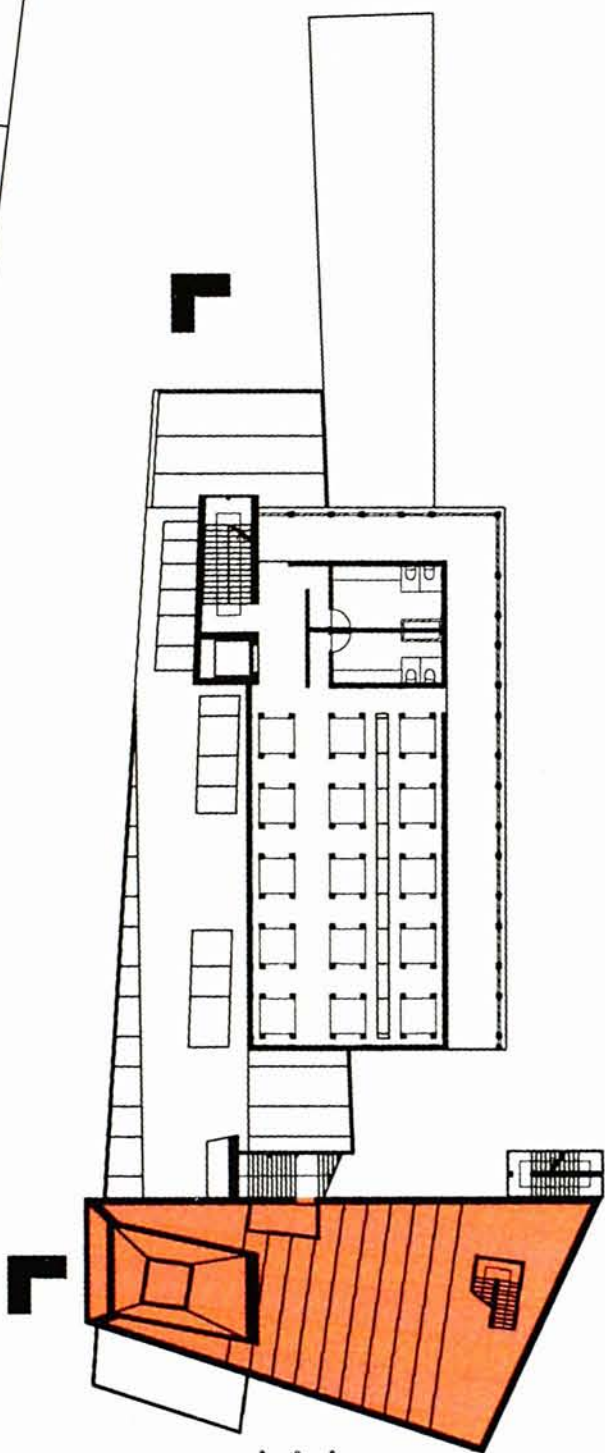
BOOK PATTERN, CAUSING AWARENESS ON BOOK PUBLICITY



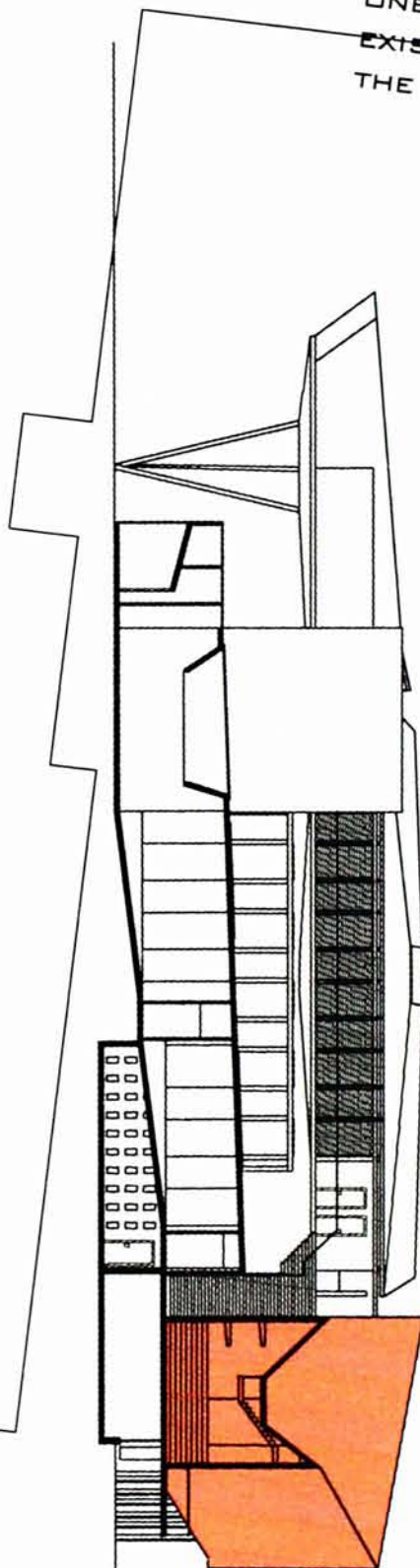


- A) D2
- B) GAIN INTELLECTUAL KNOWLEDGE
- C) LECTURE HALL
- D) LECTURE BEGINS, LECTURER STEPS FORWARD AS FOCUS, AUDIENCE SITS BACK IN REGRESSION
- E) STAGE

FINDING THE TRAIL OF THE OX  
THE TRACES OF THE OX  
REPRESENT SOME HINTS OF  
INFORMATION THAT APPEAR IN  
FORMS OF MENTAL OR PHYSICAL  
COMPLAINTS. WHEN NO PRIMARY  
ORGANIC CAUSE CAN BE FOUND,  
ONE IS LED TO ASSUME THE  
EXISTENCE OF A REGION WHICH  
THE ACCESS IS LOST.



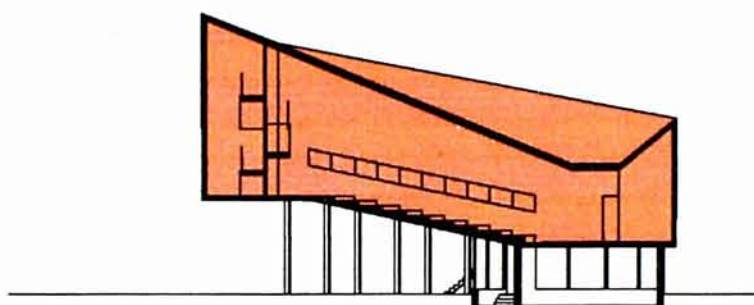
PLAN CUT AT 6.5M (1:500)





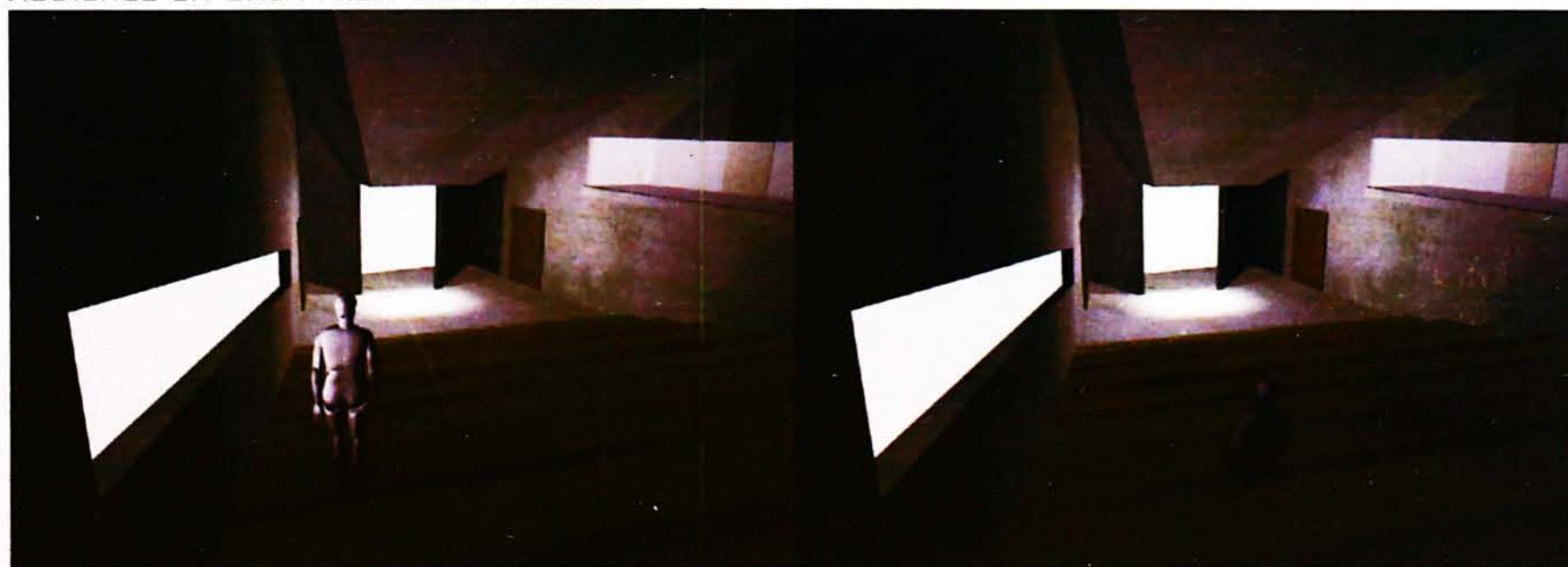
THROUGH THE SUTRAS AND  
TEACHINGS HE DISCERNs THE  
TRACKS OF THE OX. [HE HAS  
BEEN INFORMED THAT JUST AS]  
DIFFERENT-SHAPED [GOLDEN]  
VESSELS ARE ALL BASICALLY OF  
THE SAME GOLD, SO EACH AND  
EVERY THING IS A MANIFESTATION  
OF THE SELF. BUT HE IS UNABLE  
TO DISTINGUISH GOOD FROM  
EVIL, TRUTH FROM FALSITY. HE  
HAS NOT ACTUALLY ENTERED THE  
GATE, BUT HE SEES IN A  
TENTATIVE WAY THE TRACKS OF  
THE OX.

INNUMERABLE FOOTPRINTS HAS  
HE SEEN  
IN THE FOREST AND ALONG THE  
WATER'S EDGE.  
OVER YONDER DOES HE SEE THE  
TRAMPLED GRASS?  
EVEN THE DEEPEST GORGES OF  
THE TOPMOST MOUNTAINS  
CAN'T HIDE THIS OX'S NOSE  
WHICH REACHES RIGHT TO  
HEAVEN.

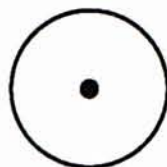
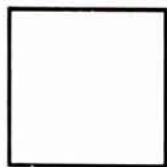


LECTURER STEPS FORWARD FROM DARK TO LIGHT, LECTURE BEGINS

AUDIENCE SIT BACK FROM LIGHT TO DARK







- A) 03
- B) MEET ORIGINAL SELF
- C) MEDITATION CLASSROOM
- D) CLASS BEGINS, TEACHER SITS DOWN
- E) TEACHER PLATFORM

#### FINDING THE OX

THE HERDSMAN IS CLOSE TO THE OX. HE CAN ACQUIRE EXPERIENCE IN DEALING WITH HIM. THE EGO BECOMES AWARE OF THE PHENOMENA THAT HE HAS TO CHASE AFTER THE UNKNOWN FORCES THOUGH IT IS IMPOSSIBLE TO INFLUENCE THEM AT THIS STAGE. THE EGO IS PREOCCUPIED WITH REGRESSION. IT IS AN INTERMEDIATE STAGE WHEN THERE IS A SHIFT AWAY IN INTEREST FROM THE REALITIES OF THE EXTERNAL WORLD.



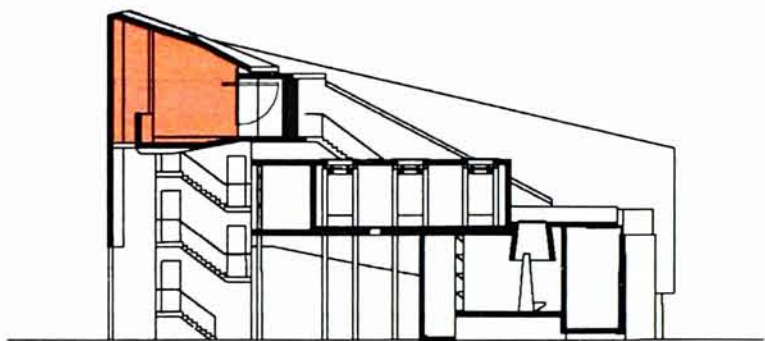
PLAN CUT AT 9.5M (1:500)





IF HE WILL BUT LISTEN INTENTLY  
TO EVERYDAY SOUNDS, HE WILL  
COME TO REALIZATION AND AT  
THAT INSTANT SEE THE VERY  
SOURCE. THE SIX SENSES ARE NO  
DIFFERENT FROM THIS TRUE  
SOURCE. IN EVERY ACTIVITY THE  
SOURCE IS MANIFESTLY PRESENT.  
IT IS ANALOGOUS TO THE SALT IN  
WATER OR THE BINDER IN PAINT.  
WHEN THE INNER VISION IS  
PROPERLY FOCUSED, ONE COMES  
TO REALIZE THAT THAT WHICH IS  
SEEN IS IDENTICAL WITH THE TRUE  
SOURCE.

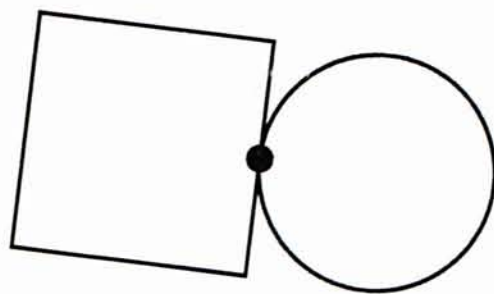
A NIGHTINGALE WARBLER ON A  
TWIG,  
THE SUN SHINES ON UNDULATING  
WILLOWS.  
THERE STANDS THE OX, WHERE  
COULD HE HIDE?  
THAT SPLENDID HEAD, THOSE  
STATELY HORNS,  
WHAT ARTIST COULD PORTRAY  
THEM?



TEACHER WALKS FROM DARK  
BACKGROUND TOWARDS LIGHTED  
STAGE, WOODEN PANELS CLOSED,  
STUDENTS IN REGRESSION

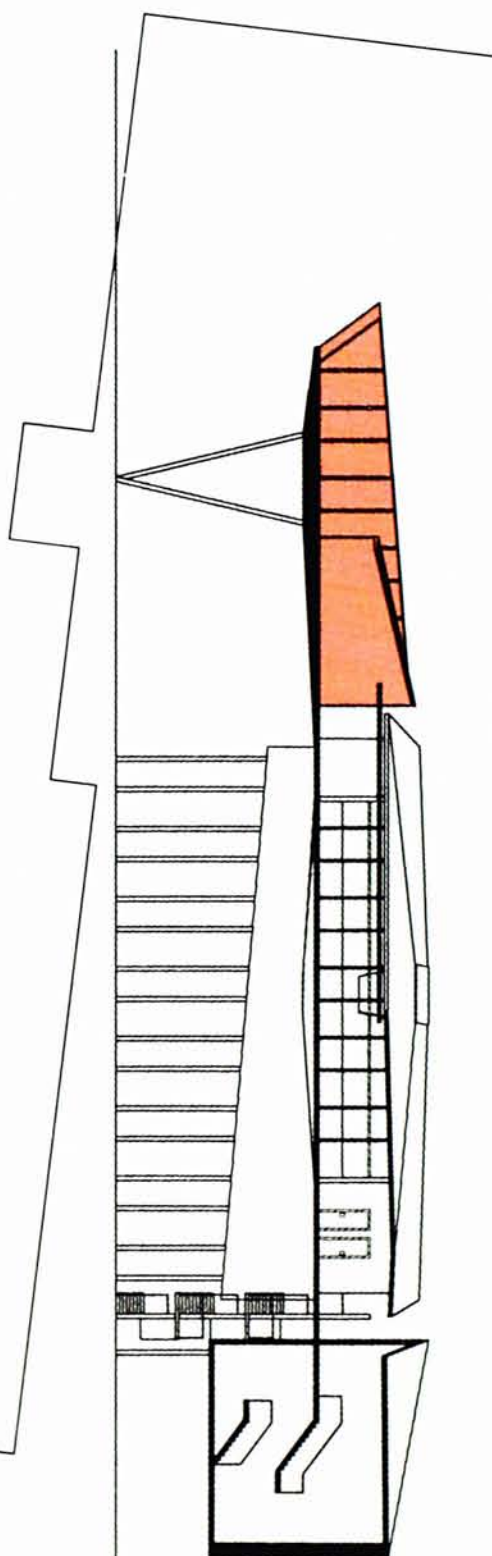






- A) 04
- B) TO LOOK BACK ORDINARY LIFE DIFFERENTLY
- C) VIEWING PLATFORM
- D) ENTERING ROOM, CLEAR VIEW OF OUTSIDE
- E) ENTRY TO THE ROOM, PATH BEFORE ENTERING

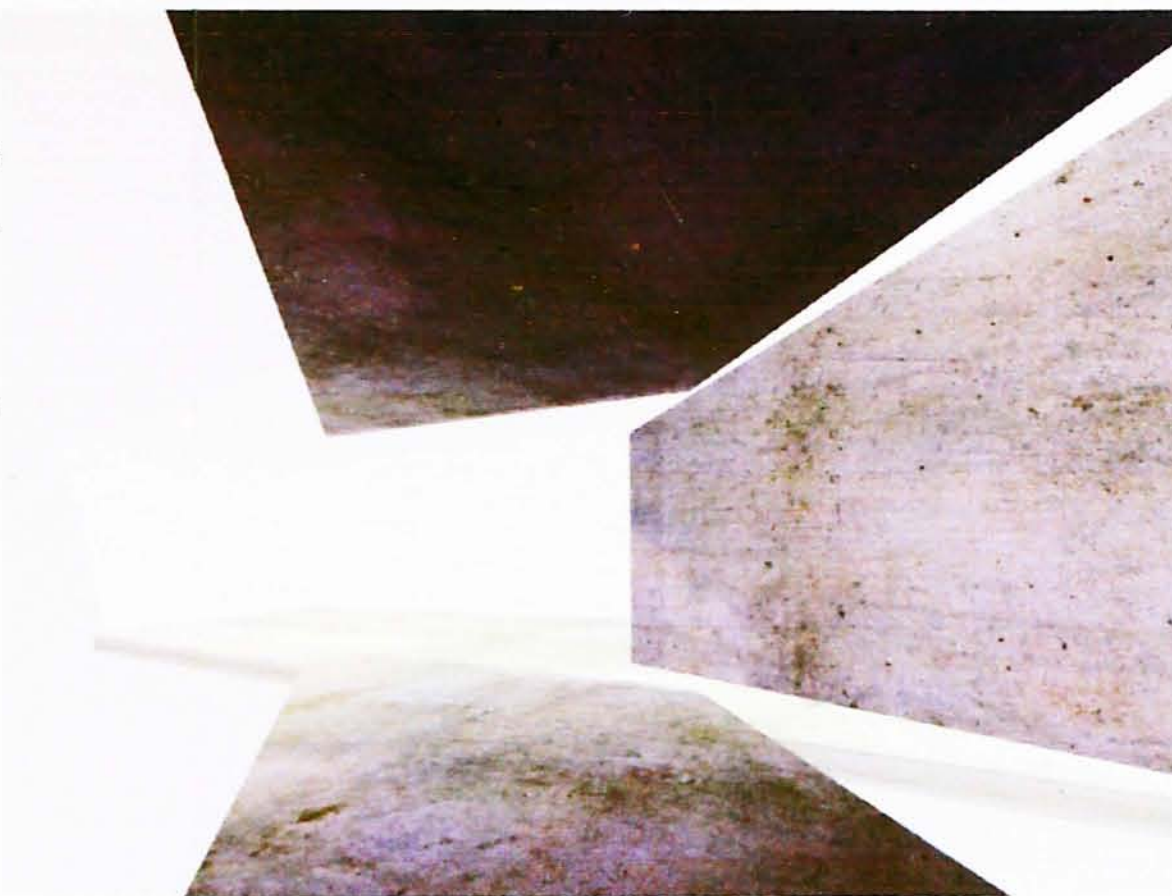
ROUNDING UP THE OX  
THIS STAGE IS CALLED THE RE-PEATED PROCESSING OF A PARTICULAR PROBLEM. THERE WOULD BE A TOUGH STRUGGLE OR AT THE VERY LEAST A PHASE OF SYSTEMATIC EXERCISE.



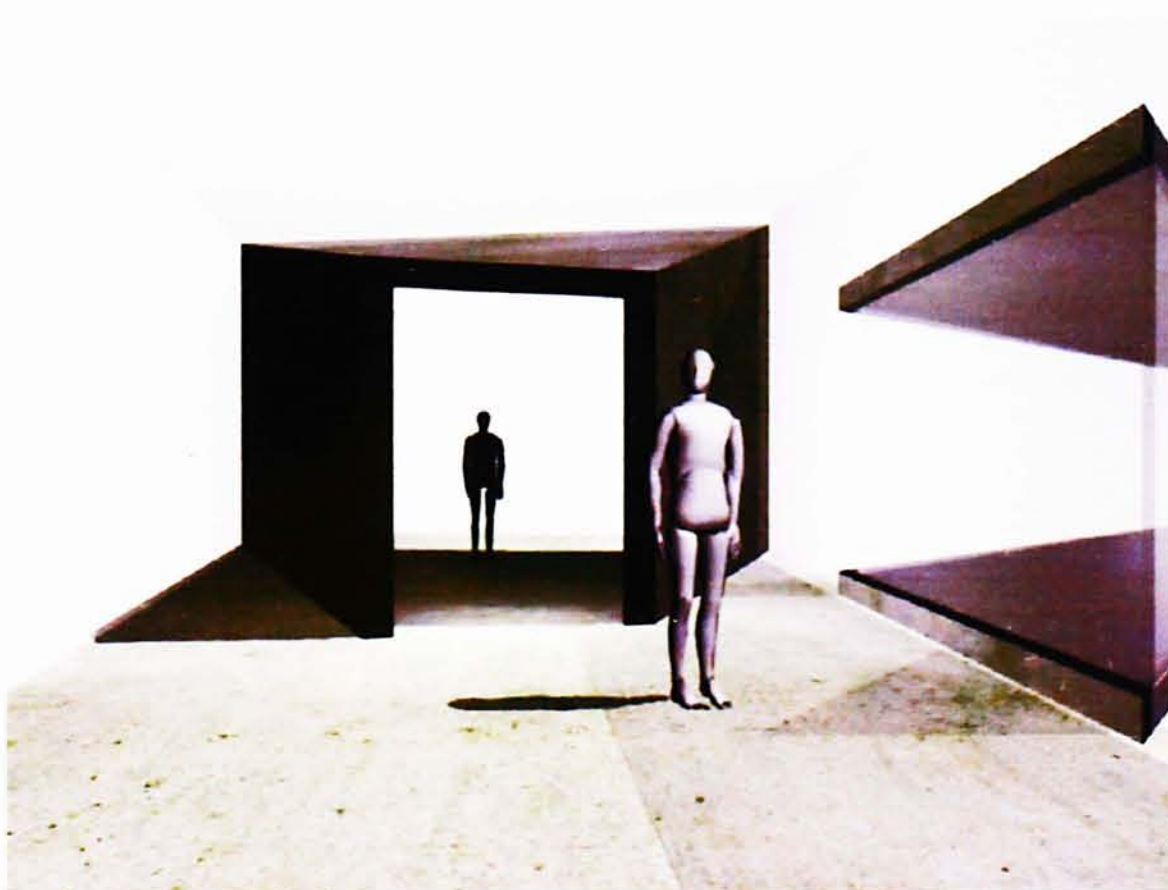


TODAY HE ENCOUNTERED THE OX,  
WHICH HAD LONG BEEN CAVORT-  
ING IN THE WILD FIELDS, AND AC-  
TUALLY GRASPED IT. FOR SO LONG  
A TIME HAS IT REVELED IN THESE  
SURROUNDINGS THAT BREAKING IT  
OF ITS OLD HABITS IS NOT EASY.  
IT CONTINUES TO YEARN FOR  
SWEET-SCENTED GRASSES, IT IS  
STILL STUBBORN AND UNBRIDLED.  
IF HE WOULD TAME IT COMPLETE-  
LY, THE MAN MUST USE HIS WHIP.

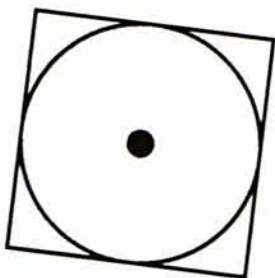
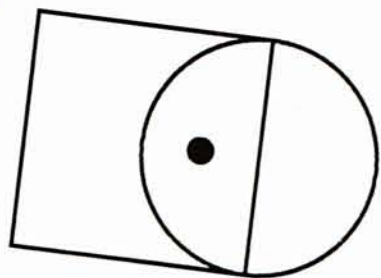
HE MUST TIGHTLY GRASP THE  
ROPE AND NOT LET IT GO,  
FOR THE OX STILL HAS UNHEAL-  
THY TENDENCIES.  
NOW HE CHARGES UP TO THE  
HIGHLANDS,  
NOW HE LOITERS IN A MISTY RAV-  
INE.



WALKING THROUGH A DARK PATH TOWARDS THE OPEN, LIGHTED  
VIEWING PLATFORM, TO LOOK OUTSIDE WITH A DIFFERENT VIEW-  
POINT



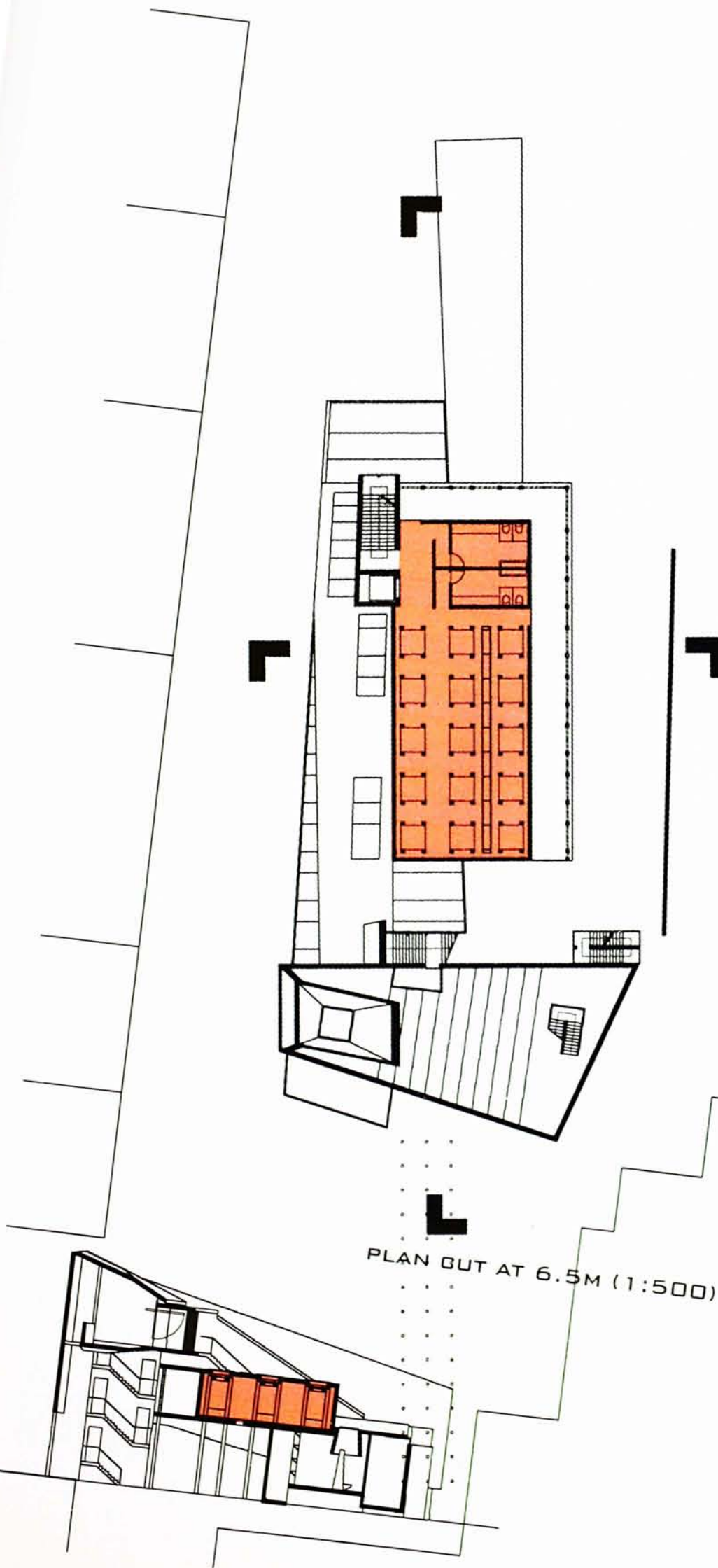




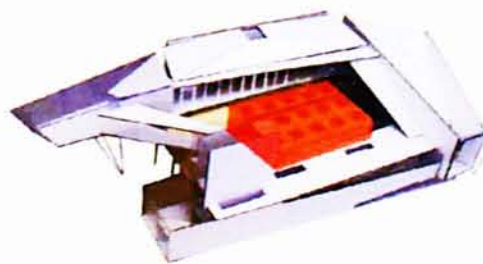
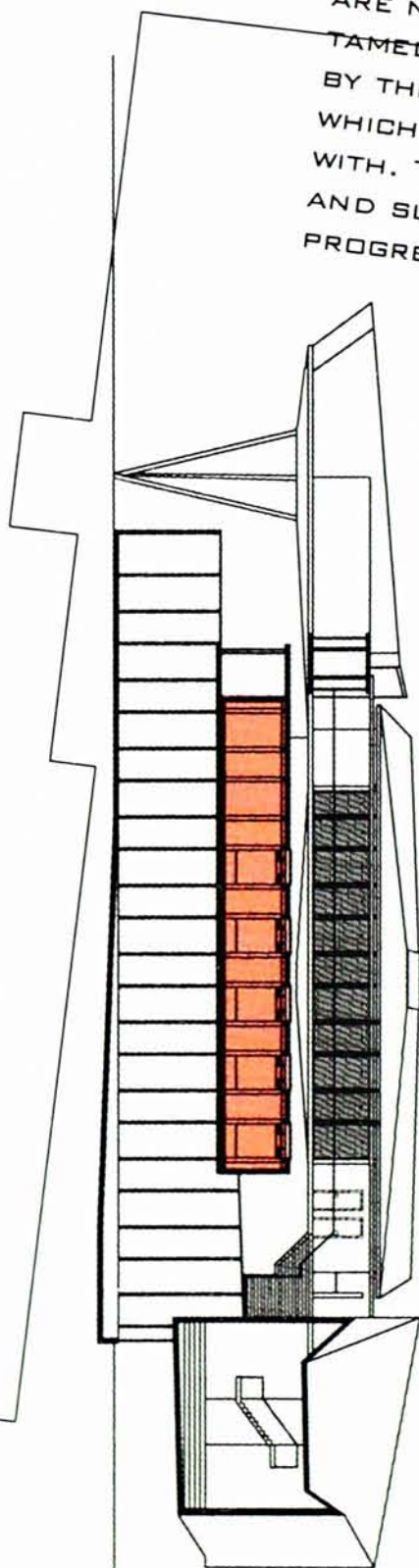
- A) 05
- B) ABSOLUTE PEACE
- C) INDIVIDUAL MEDITATION PRACTICE
- D) EYES CLOSE
- E) SURROUNDING CUT OFF

TAMING THE OX  
THE HERDSMAN IS LEADING THE OX AFTER THE STRUGGLE IS OVER. IT IS THE 'TAMING' OF THE THOUGHT PROCESS. IT IS NO LONGER 'I THINK' BUT THINKING IS GOING ON INSIDE ME AND I CAN JUST SIT THERE AND WATCH IT.

RETURNING HOME ON THE BACK OF THE OX  
THE HERDSMAN IS BORNE HOMEWARD BY THE OX. THERE ARE NO MORE FORCES TO BE TAMED. THE EGO IS SUPPORTED BY THE FORCES OF AN AREA WHICH IT HAD TO STRUGGLE WITH. THE EGO IS STRENGTHENED AND SUPPORTED IN A NEW PROGRESSION.



PLAN CUT AT 6.5M (1:500)





WITH THE RISING OF ONE  
THOUGHT ANOTHER AND ANOTHER  
ARE BORN. ENLIGHTENMENT  
BRINGS THE REALIZATION THAT  
SUCH THOUGHTS ARE NOT  
UNREAL SINCE EVEN THEY ARISE  
FROM OUR TRUE-NATURE. IT IS  
ONLY BECAUSE DELUSION STILL  
REMAINS THAT THEY ARE  
IMAGINED TO BE UNREAL. THIS  
STATE OF DELUSION DOES NOT  
ORIGINATE IN THE OBJECTIVE  
WORLD BUT IN OUR OWN MINDS.

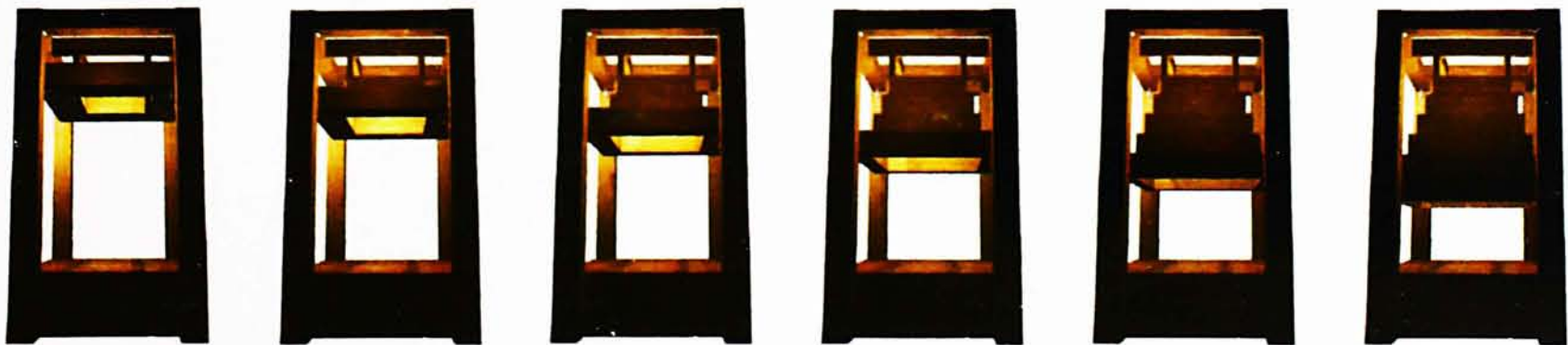
HE MUST HOLD THE NOSE-ROPE  
TIGHT AND NOT ALLOW THE  
OX TO ROAM, LEST OFF TO  
MUDDY HAUNTS IT SHOULD  
STRAY.  
PROPERLY TENDED, IT BECOMES  
CLEAN AND GENTLE.  
UNTETHERED, IT WILLINGLY  
FOLLOWS ITS MASTER.

THE STRUGGLE IS OVER, "GAIN"  
AND "LOSS" NO LONGER AFFECT  
HIM. HE HUMS THE RUSTIC TUNE  
OF THE WOODSMAN AND PLAYS  
THE SIMPLE SONGS OF THE  
VILLAGE CHILDREN. ASTRIDE THE  
OX'S BACK, HE GAZES SERENELY  
AT THE CLOUDS ABOVE. HIS HEAD  
DOES NOT TURN (IN THE  
DIRECTION OF TEMPTATION). TRY  
THOUGH ONE MAY TO UPSET HIM,  
HE REMAINS UNDISTURBED.

RIDING FREE AS AIR HE  
BUOYANTLY COMES HOME  
THROUGH EVENING MISTS IN WIDE  
STRAW-HAT AND CAPE.  
WHEREVER HE MAY GO HE  
CREATES A FRESH BREEZE,  
WHILE IN HIS HEART PROFOUND  
TRANQUILITY PREVAILS.  
THIS OX REQUIRES NOT A BLADE  
OF GRASS.

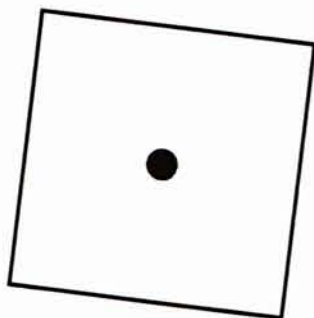


MEDITATOR AS OWN FOCUS IN LIGHT, AWAY FROM OUTSIDE INTO WORLD OF SELF AND LIGHT

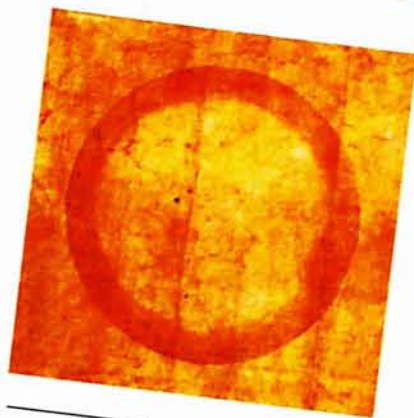


OUTSIDE SHUTTED WITH DIFFERENT LEVELS



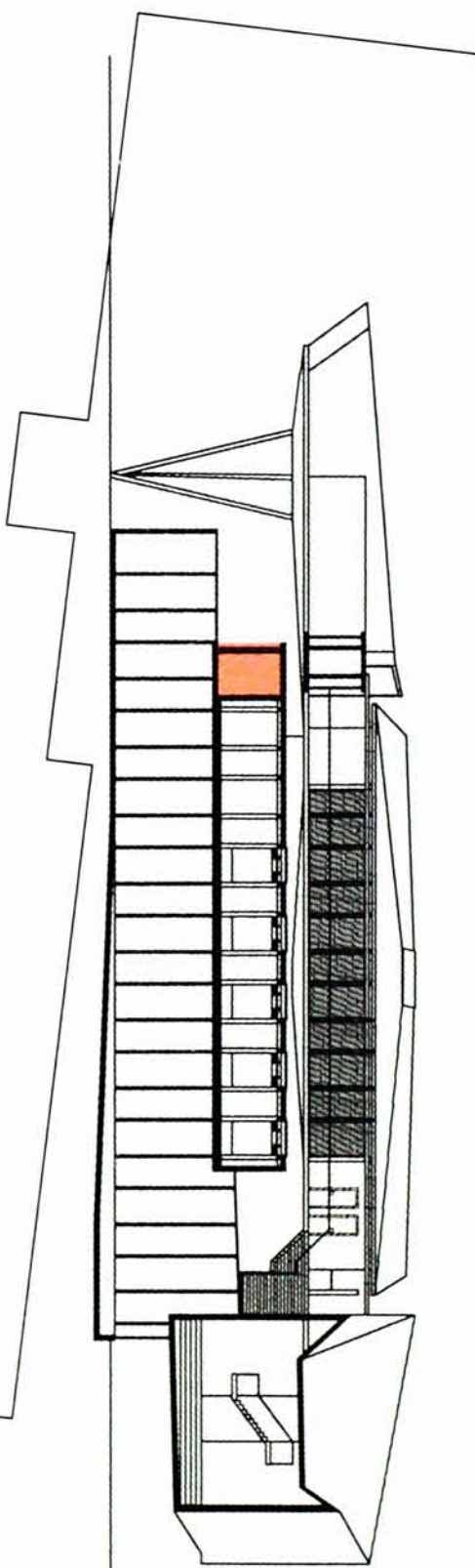


- A) 06
- B) OWN MASTER
- C) SELF-CONTROLLED MEDITATION PRACTICE
- D) EYES CLOSE
- E) VIEW OUTSIDE



THE OX IS FORGOTTEN, THE HERDSMAN REMAINS  
THE HERDSMAN IS NO LONGER BOUND TO ANYTHING. HE HAS  
BECOME HIS OWN MASTER. HOME IS EVERYWHERE NOW.

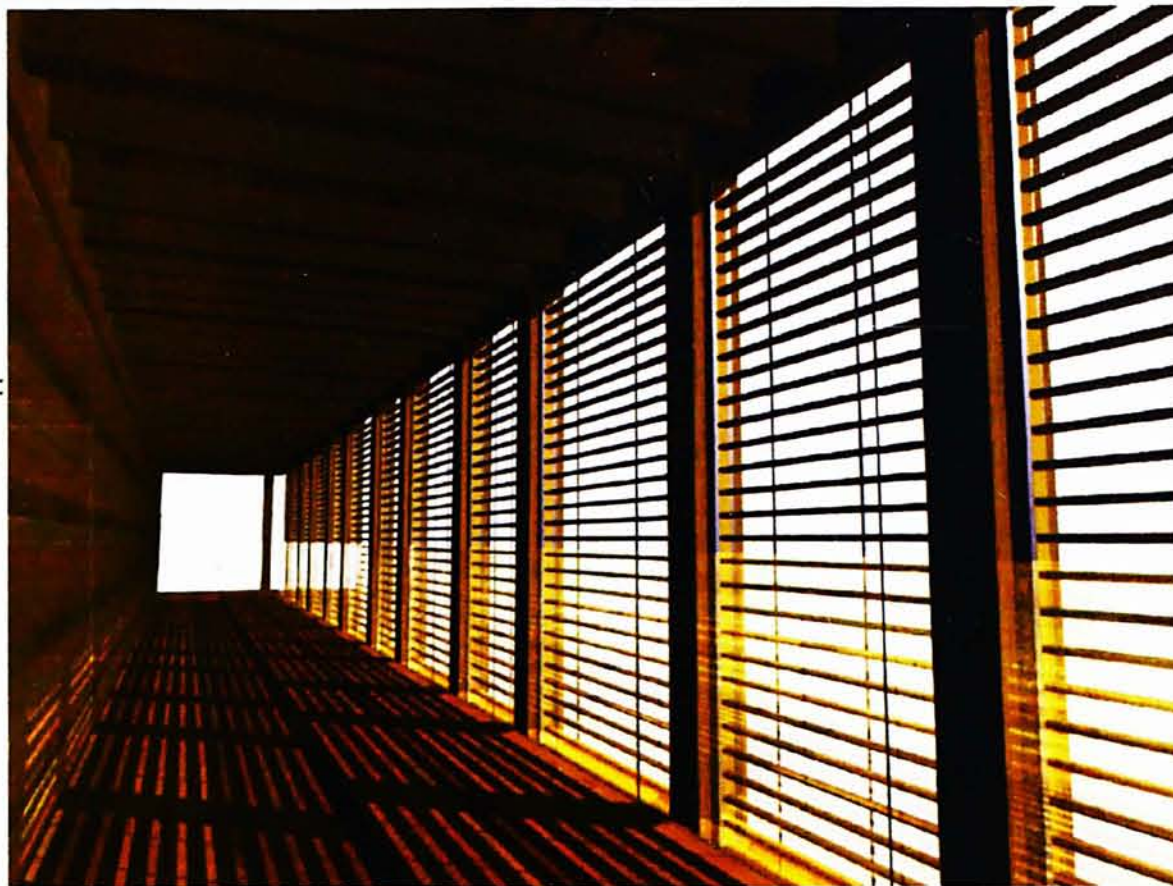
THE OX AND THE HERDSMAN ARE COMPLETELY FORGOTTEN



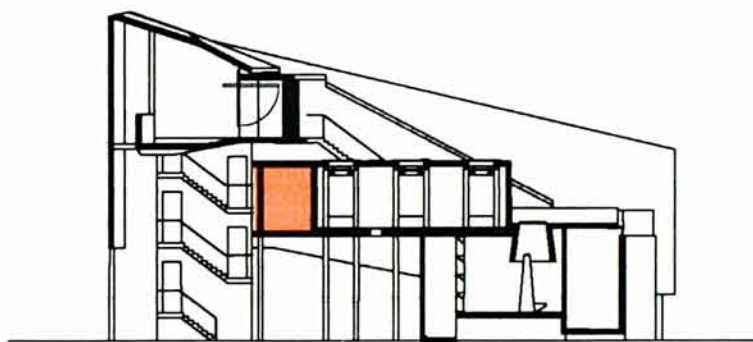


IN THE DHARMA THERE IS NO TWO-NESS. THE OX IS HIS PRIMAL-NATURE; THIS HE HAS NOW RECOGNIZED. A TRAP IS NO LONGER NEEDED WHEN A RABBIT HAS BEEN CAUGHT, A NET BECOMES USELESS WHEN A FISH HAS BEEN SNARED. LIKE GOLD WHICH HAS BEEN SEPARATED FROM DROSS, LIKE THE MOON WHICH HAS BROKEN THROUGH THE CLOUDS, ONE RAY OF LUMINOUS LIGHT SHINES ETERNALLY.

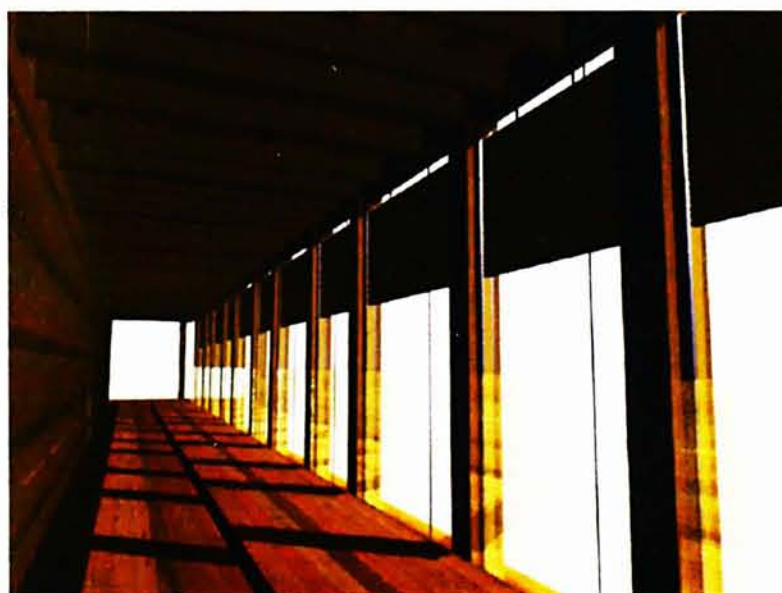
ONLY ON THE OX WAS HE ABLE TO COME HOME,  
BUT LO, THE OX IS NOW VANISHED, AND ALONE AND SERENE SITS THE MAN.  
THE RED SUN RIDES HIGH IN THE SKY  
AS HE DREAMS ON PLACIDLY.  
YONDER BENEATH THE THATCHED ROOF  
HIS IDLE WHIP AND IDLE ROPE ARE LYING.



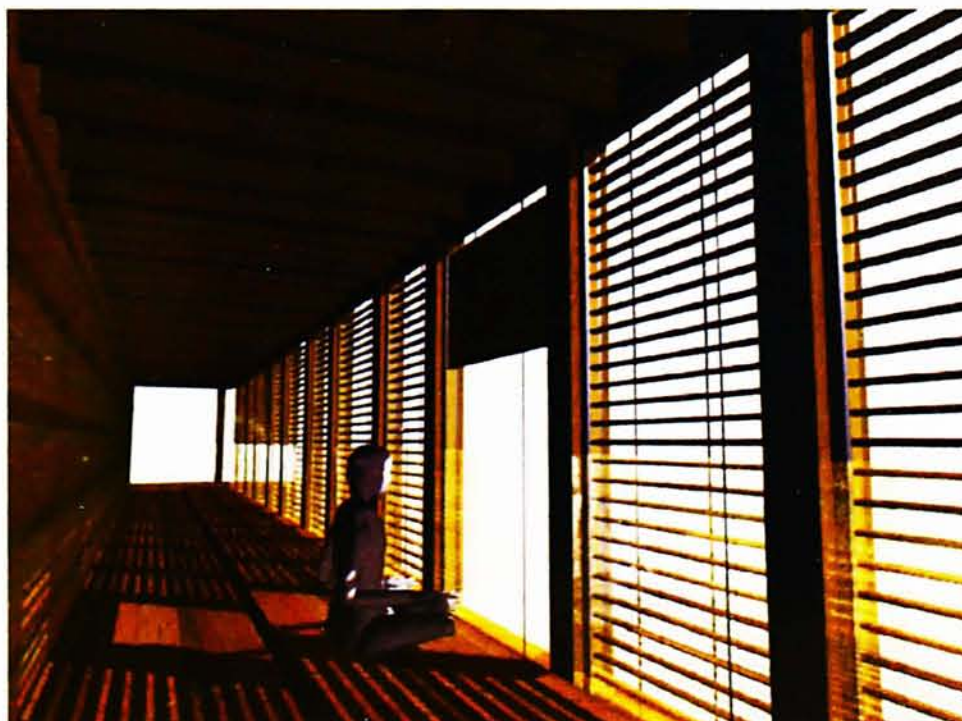
ALL DELUSIVE FEELINGS HAVE PERISHED AND IDEAS OF HOLINESS TOO HAVE VANISHED. HE LINGERS NOT IN [THE STATE OF "I AM A] BUDDHA," AND HE PASSES QUICKLY ON THROUGH [THE STAGE OF "AND NOW I HAVE PURGED MYSELF OF THE PROUD FEELING 'I AM] NOT BUDDHA.'"] EVEN THE THOUSAND EYES [OF FIVE HUNDRED BUDDHAS AND PATRIARCHS] CAN DISCERN IN HIM NO SPECIFIC QUALITY. IF HUNDREDS OF BIRDS WERE NOW TO STREW FLOWERS ABOUT THIS ROOM, HE COULD NOT BUT FEEL ASHAMED OF HIMSELF.



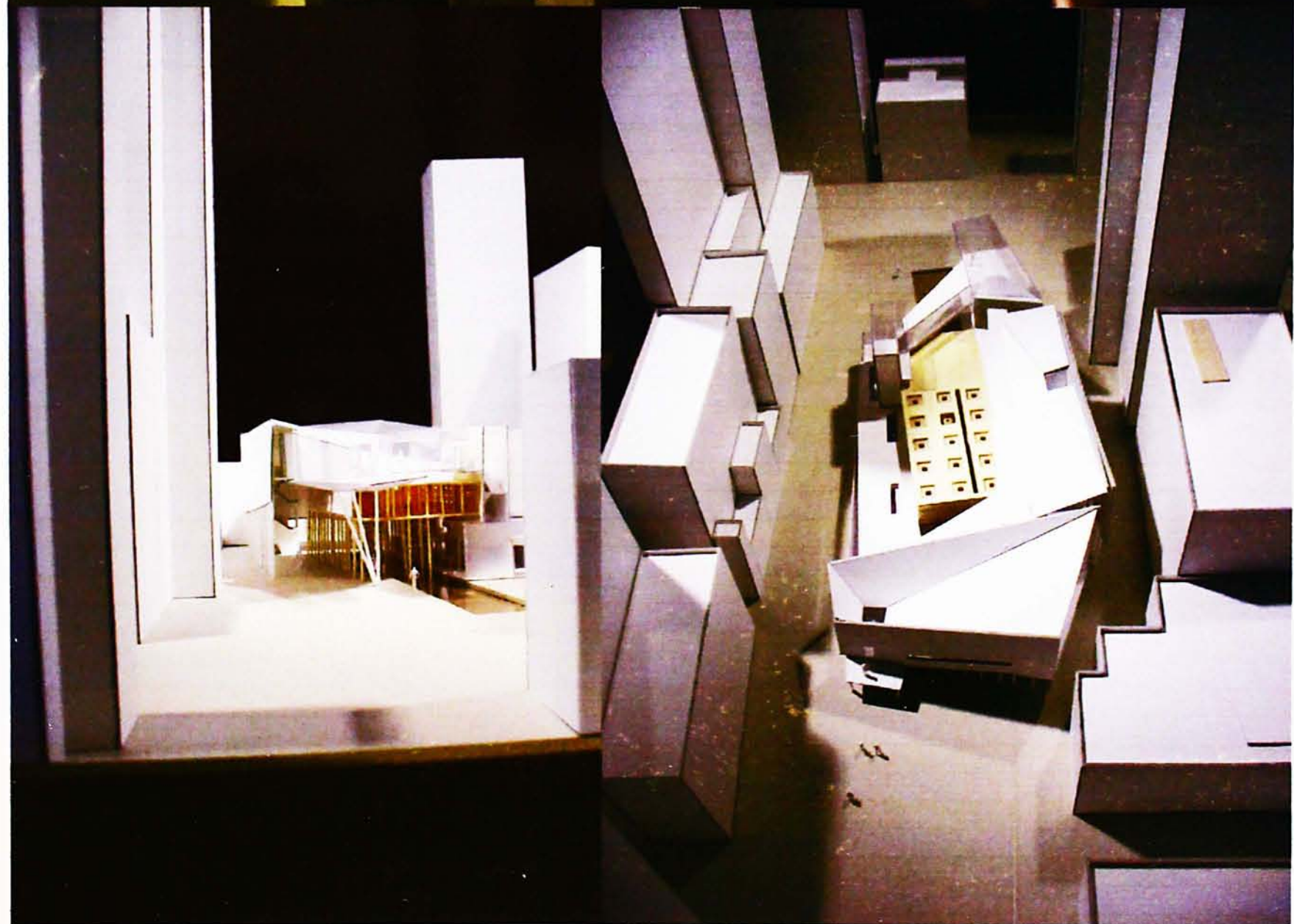
WHIP, ROPE, OX AND MAN ALIKE BELONG TO EMPTINESS.  
SO VAST AND INFINITE THE AZURE SKY  
THAT NO CONCEPT OF ANY SORT CAN REACH IT.  
OVER A BLAZING FIRE A SNOWFLAKE CANNOT SURVIVE.  
WHEN THIS STATE OF MIND IS REALIZED  
COMES AT LAST COMPREHENSION OF THE SPIRIT OF THE ANCIENT PATRIARCHS.



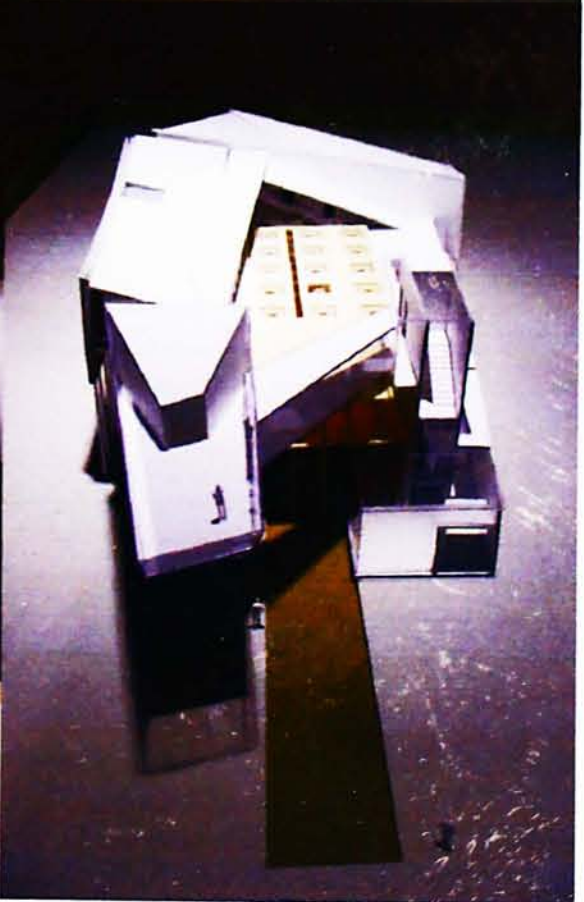
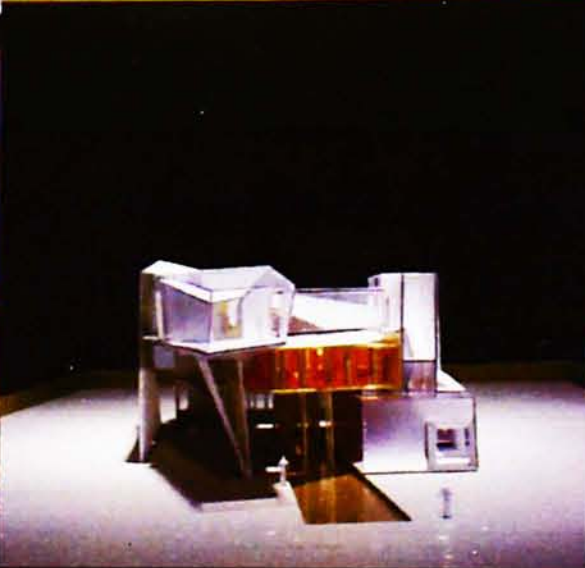
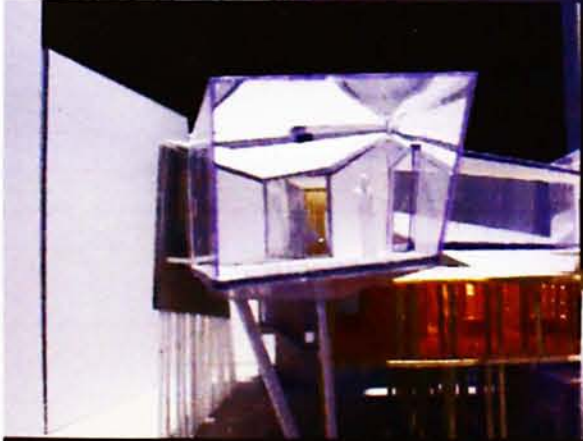
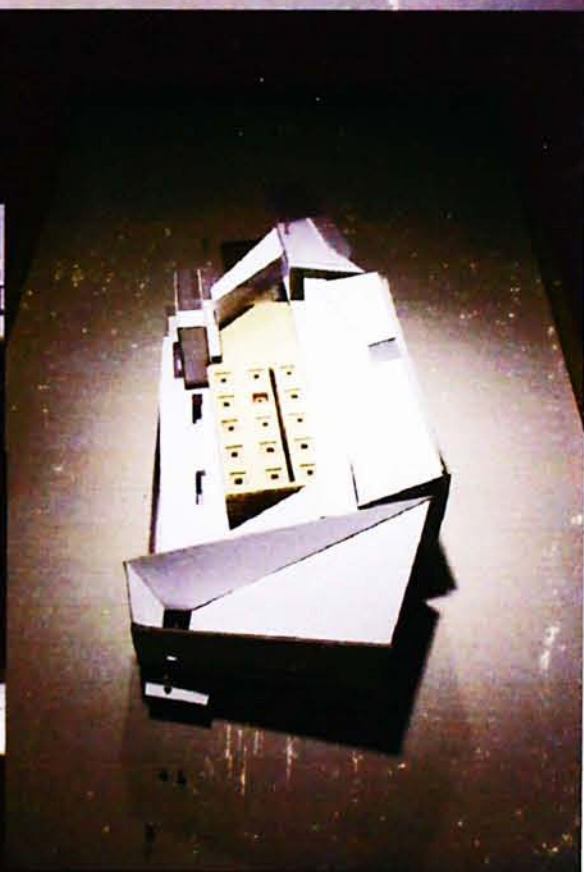
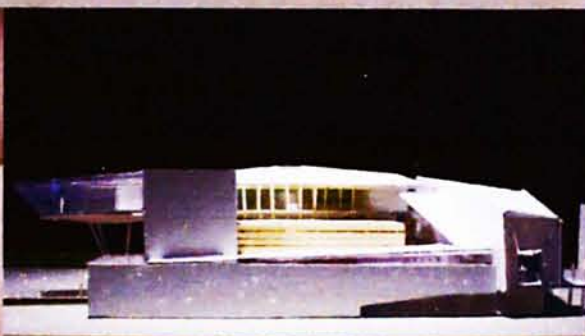
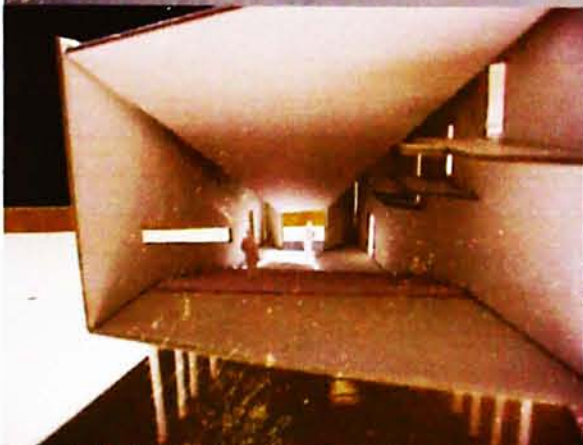
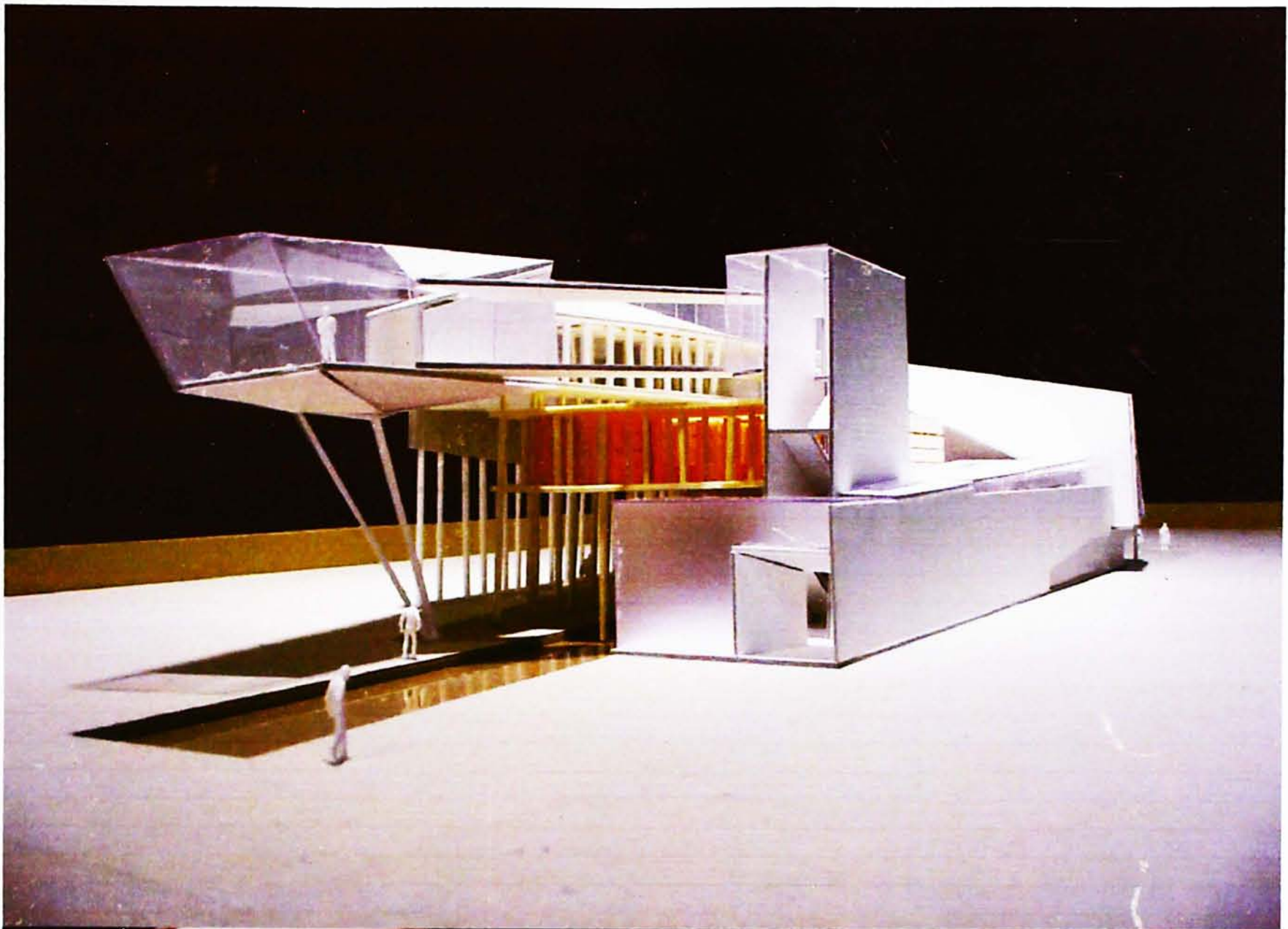
MEDITATOR BECOMES HIS OWN MASTER,  
ANYWHERE CAN BE A SETTING FOR MEDITATION,  
OUTSIDE WORLD NO LONGER BE NUISANCE

















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7:51 pm	1 DEC 2007 02:48 pm	17 DEC 2009 8:45 pm
12 SEP 2005 5:09 pm	6:58 pm	
28 SEP 2005 6:08 pm	18 AUG 2008	
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